

लाल बहादुर शास्त्री राष्ट्रीय प्रशासन अकादमी

L.B.S. National Academy of Administration

मुसोरी

MUSSOORIE

पुस्तकालय

LIBRARY

110152

अवाप्ति संख्या

Accession No.

~~18037~~

वर्ग संख्या

Class No.

491.43

पुस्तक संख्या

Book No.

Vaj

C.1



# PERSIAN INFLUENCE ON HINDI

BY

AMBIKAPRASAD VAJPEYI

SOMETIME LECTURER IN HINDI, NATIONAL COUNCIL  
OF EDUCATION, BENGAL



PUBLISHED BY THE  
UNIVERSITY OF CALCUTTA  
1935

PRINTED BY BHUPENDEALAL BANERJEE  
AT THE CALCUTTA UNIVERSITY PRESS, SENATE HOUSE, CALCUTTA.

Reg. No. 726B.—February, 1935—E.



To  
**SYAMAPRASAD MOOKERJEE, Esq.**  
**M.A., B.L., Barrister-at-Law, M.L.C.**  
**Vice-Chancellor**  
**University of Calcutta**

## PREFACE

A work on the Persian influence on Hindi was long overdue. But no other scholar coming forward, it was suggested by my friend Pandit Sakalnarayan Sarma, Lecturer in Sanskrit and Hindi, Calcutta University, that I should undertake the work. This is the only excuse for my entering this field.

The original manuscript was in Hindi, but it was rendered into English on the advice of my esteemed friend, Dr. Ganesh Prasad, M.A., D.Sc., Hardinge Professor of Higher Mathematics, Calcutta University.

In preparing this book I have made use of several works ; but the most useful among them were, *The Abe Hayāt* (Urdu) and *The Sakhundāne Fāras* (Urdu) by the late Shams-ul-Ulema Maulana Muhammad Hussain "Azād."

I cannot finish these lines without tendering my grateful thanks to Maulana A. F. M. Abdul Qadir Sahib, M.A., of the local Islamia College for his valuable suggestions and helpful advice, but for which the work could not be what it is. I also thank my friends Pandit Ayodhya Prasad, B.A., and Babu Manmohan Ghosh, M.A., who

took keen interest in this work. Of these two, Pandit Ayodhya Prasad helped me with his knowledge of Persian and Arabic and Mr. Ghosh has once gone through the proof-sheets.

AMBIKAPRASAD VAJPEYI.

---

# PERSIAN INFLUENCE ON HINDI

## INTRODUCTORY

In ancient times, there was a regular exchange of knowledge between India and Persia. Arabia had also relations with India. The Arabs used to come to India for purposes of trade and to carry Indian goods to Europe and Africa. They learnt the sciences of Astronomy, Medicine and Numbers from the Indians and therefore the Muhammadan word for numbers is *Hindsa* even to-day. Hindu pandits used to visit Arabia and Mesopotamia during the reign of Caliph Harun-al-Rashid and in the Hamidia library of Jerusalem has been found a copper inscription with the seal of Fazl-bin-Yehia, the prime minister of Harun-al-Rashid containing 128 verses in which India, the Vedas and Aryan knowledge and sciences are very highly spoken of. Harun-al-Rashid had established a translation department, named "Bait-ul-Kitab" (house of learning) and got philosophical works translated into Arabic by

Parsi, Christian, Jew and Hindu translators. His successor, Mumun-al-Rashid, gave a great impetus to this department. Five hundred years before the Prophet Muhammad, we find a poet, Jarham-bin-Tai by name, dealing with the incarnation of Srikrishna and eulogizing him. In this the god Mahadeva is said to be the bestower of all desired objects.

Arab traders used to come to the kingdoms of the Zamorin of Calicut and the king of Travancore on the Madras coast and carried on their business safely without any interruption. Hindu kings treated them very courteously. But after the rise of Islam, Arabs became full of bellicose spirit. They wanted to invade India, but could find no pretext whatever. Pretexts for a war are, however, easily found and at last the Arabs did find one. Some Arab women, who were going to Arabia by sea from India, were carried off by pirates near Sind. The Caliph of Damascus held Dahir, the king of Sind, responsible for the crime and ordered his Sirdar Muhammad-bin-Qusim to invade Sind. He attacked the port of Dewal in 712 and pillaged and massacred the people. King Dahir was slain in the battle. His son fled from the battle-field, but his queen fought bravely and died fighting. Sind passed into the hands of the Arabs, but their influence on Sind consists of only in the

Muhammadan population and the change of the Sindhi script from Aryan to Arabic.

Aryan teachers used to go to Persia also. During the reign of Shah Gustasp, Vyasji visited Persia and the Shah invited the philosopher Zoroaster to meet him. Many hundred years after, a Hindu—Rabindranath Tagore—was invited to Persia and was feted and honoured both by the government and the people of the country. Before that the Persians did not find anything worth admiring in India in bondage, and the very name Hindu was a synonym for a slave. Though India was not ruled by the Persians, the Persian culture and language ruled her for some hundred years and are ruling her in some respects even to-day. India was twice invaded by Persians during the last days of the Mughal rule. Nadirshah's invasion is notorious for his cruelty and inhumanity and Ahmad Shah Durrani, though he defeated the Marhattas in the battle of Panipat, could not consolidate his victory. This was the last invasion of India from her north-western frontier.

The Muhammadans, who conquered India and ruled her for hundreds of years, were neither Arabs nor Persians but Turks, Pathans, Mughals, etc. The Turks, who invaded India through Afghanistan, left no impression on our language. No doubt, some Turkish words

found their way into Hindi and probably for this reason the word Turk or Turuk came to be used for a Muhammadan in the Hindi language.\*

In 977 A.D. Subuktagin, the slave of the Turk Alaptgin became master of Ghazni and proclaimed himself Amir. He was very ambitious and invaded the Punjab in 986. After him, his son and successor Mahmud invaded India seventeen times and having plundered the country, behaved very cruelly towards the people. With these invasions was associated the great scholar Muhammad bin-al-Beruni, who obtained a first-hand knowledge of India and Indians, studied their language and culture and authoritatively dealt with the various aspects of Hindu life and literature in his famous work, the "Kitab-ul-Hind." The language these early invaders spoke was, no doubt, Turkish, but they patronized Persian and, perhaps, carried on the administration of the country through this language. This seems the reason why the Persian poet Firdousi wrote his famous work the "Shahnama" in Persian in praise of Mahmud.

When in any country two cultures come into contact, the customs, mode of living,

\* हिन्दू तुर्कन भई लराई—(पद्मावत)। हिन्दू तुर्क दीन है गाये—(कनकप्रकाश)। हिन्दुहिं मधुर न देहिं, कटक तुर्कहिं न पियावहिं—(नरहरि कवि)।

costume, language, literature, music and arts of the one are influenced more or less by those of the other. Usually the conquered or the ruled, owing to their inferiority complex, think their rulers worthy of emulation and imitation. But sometimes the rulers have also imitated the ways of the ruled in some respects. After the subjugation of the non-Aryans by the Aryans, the non-Aryan majority naturally adopted the ways of the Aryans and assimilated their culture. But when the Aryans thought that their conquest was complete and rule secure and that they had nothing to fear from the conquered, the non-Aryan spirit gradually began to permeate in the Aryan society, through the age-long habits and traditions of the non-Aryans. It is not, therefore, improbable that the Aryans, in order to humour the conquered and to lighten their yoke, themselves adopted some of the customs of the non-Aryans and thus became with them as milk and water.

It is well-known that there was no caste-system among the Aryans and there were no idols and temples. There were only four *varnas* among them and they worshipped *Indra*, *Chandra*, *Varuna*, *Savita*, etc., through sacrifices or *Yajnas*. But owing to their connection with the non-Aryans, temples and idols together with a large number of castes and sub-castes came into being into the Aryan society. The



non-Aryans or the Dravidians were divided into a number of castes and sub-castes, therefore, it is not improbable that the caste-system came into the Aryan community through the conquered non-Aryans. This is no idle conjecture, for the inclusion of *Asura*, *Rakshasa* and *Paisacha* forms of marriage in the eight kinds of marriage, described in the *Manusmriti* proved it.\* But usually the conquered and the ruled adopt the customs and accept the culture of the conquerors, because they look upon them as great and advanced and feel themselves very low. This was the reason why a large number of the non-Aryans accepted the Aryan culture. During the Muslim rule, many Hindus were converted to Islam, but a still larger number, though they did not openly accept the Prophet's religion and teachings, for obvious social advantages dressed as Muhammadans. As the English costume is a passport for places usually beyond the reach of Indians, so some of the places were reserved for Muslims only in those days. The Hindus imitated the Muhammadans so cleverly that it was impossible to detect them. During the days of the Nawabi rule in Lucknow none was allowed to enter the great Imambara during the month of Muharram without green clothes on and the Hindus

\* ब्राह्मो देवस्यैवार्थः प्राजापत्यस्यासुरः ।

गान्धर्वो राजसूयैव पैशाचस्याष्टमोऽधमः ॥ मनुस्मृति अ. ३, श्लो. २१ ।

desirous of visiting the place had to get their clothes dyed green.

Shihabuddin Muhammad Ghori left India, after having installed his slave Qutb-ud-din Aibak on the throne of Delhi. He and other Muhammadan invaders came through Afghanistan. Though their language was Turkish, the administration was carried on through the medium of Persian. Thus Persian being the language of the rulers of India, our Hindi language was much influenced by it and we propose to deal in the following pages how this influence was brought about.

#### SANSKRIT AND PERSIAN LANGUAGES.

The old language of India is commonly known as Sanskrit. No doubt, it is old when compared to modern vernaculars, but there was and is a still older language, which is called the Vedic Sanskrit or the Vedic language. Similarly there was an older language than the modern Persian in Persia also, which went by the name of Pahlavi. But a still older language of Iran, corresponding to the Vedic language has been named the *Zend* \* by orientalists, which

\* It seems that the word *Zend* is a corrupt form of the word *Chhanda*, which comes from *Chhandas*. In old days the Vedic language was called *Chhanda* and the ordinary spoken language was termed *Sanskrit*. In the *Rigveda* we find the word *chhândansi*—the Vedic

is the language of the *Avesta*, the sacred book of the Parsis. There is a great deal of similarity between the Vedic language and the Zend and it seems to us that they are the daughters of some other language. The Zend alphabet is like that of the Sanskrit and consists of thirteen vowels.

The old name of Persia is Iran, where Zoroasterism was once the popular religion. But since the conquest of Iran by the Arabs and the conversion of the people thereof to Islam, the Arab culture and religion occupied the field. Those Iranians who could not bear the onslaughts of the Arab conquerors surrendered themselves and accepted Islam. But there were others, more virile and tenacious, who prized their religion above everything else. As they could not live in Persia and follow the religion of their forefathers, they had no alternative but to leave the land of Iran and take refuge with the Hindu king of Gujerat. Here they were allowed to live in peace in and near Naosari. These Iranians were called Parsis, because they had migrated from Paras or Persia. As the Parsis and the Aryans both were fire-worshippers in their own way, they obviously were members of a common family.

pronunciation is *chhāndagwānsi*. छन्दांसि is used for the Atharvaveda in the following:—तस्माद्यज्ञात् सर्वङ्गुत ऋचः सामानि जग्निरे। छन्दाँसि जग्निरे तस्माद्यजुस्तस्मादजायत।

Owing to their habitat in Gujerat, the Parsis became Gujeratis in everything except religion. They borrowed even the Gujerati family names, such as *Shāh*, *Pārekḥ*, *Mehtā*, *Shet*, etc. Their head-dress was also Gujerati, but now-a-days a sort of felt-cap has become very popular with them. Some Parsis learn Persian also and in their language are found more Persian words than are met with in the language of a Hindu Gujerati.

About the third century A.D., Pahlavī was the language of western Persia which was then called *Pahlava*. The present king of Persia, Shah Reza Shah belongs to western Persia and is therefore called Pahlavī. The Pahlavī language has been described as the mother of the modern Persian, literary as well as spoken, but Persian poets have sometimes used the word Pahlavī for the modern Persian also. The celebrated Maulana Jāmī says \* that Maulvi Rūm's *Masnavī* is the Scripture (Qurān) in the Pahlavī language and no one conversant with the modern Persian can say that the language of the *Masnavī* is other than Persian.

The *Manu-smṛiti* has included the *Pahlavas* in the list of *Vṛātya* (degraded) *Kshatriyas* and

\* मौलवीए मसनवीए मानवी ।

हस्त कु. रक्षां दर ज़बाने पहलवी ॥

मन चे गोयम वस्फ़ आ आली जनाब ।

नेस्त पैगम्बर वली दारद कि ताब ॥

has said that they became *Vrishala*, because they could not get the sight of the *Brāhmanas* and gave up the duties of the *Kshatriyas* as enjoined by the *Śāstras*. The *Vrātya Kshatriyas* of India were great patrons of *Prākṛit* languages and their earlier form the *Pāli*, and it has been suggested that the *Pahlavas* carried with them some sort of *Prākṛit* in their migration to Persia from India, which has now come to be called the *Pahlavī* (*vide Sakhun-dān-i-Fāris* by M. H. Azād). The south-western part of Persia was called *Fārs* and when the *Fārsis* became the rulers of the entire country, Irān was called *Fārs* and the language of the land was termed *Fārsī*.

#### THE ARABIC AND THE PERSIAN.

As Persian and Sanskrit are very similar, they are termed Aryan languages, in the classification of languages. But owing to the impact of Arabic on Persian, Persians adopted Arabic characters for their language and this Aryan language became Semitic outwardly. It is said, that some sort of Semitic script was used for Pahlavī, therefore Persians did not feel any compunction in adopting the reformed Arabic script for their language. Persian was much influenced by the Arabic and Hebrew, the language of the Jews, therefore the language looks like Semitic. But notwithstanding an admixture

of a large number of Arabic, Hebrew and Turkish words, Persian is Aryan at heart even to-day.

### SIMILARITY BETWEEN SANSKRIT AND PERSIAN WORDS.

Not only the Vedic and the Avestic languages have much in common, but there is a good deal of similarity between Sanskrit and Persian also :—

SANSKRIT.	PERSIAN.	SANSKRIT.	PERSIAN.
पितृ, पितरु	पितर پدر	चक्र	चख <sup>۱</sup> چرخ
मातृ, मातरु	मातर مادر	क्षपा	शब شب
भ्रातृ, भ्रातरु	विरादर برادر	खर	खर خر
दुहितृ, दुहितरु, दुखतर	दुखतर دختر	शक्त	सख <sup>۲</sup> ت سخت
खसृ	खूवाहिर خواهر	अहिफेन अ	फ़यून افیون
खशुर	खसुर خسر	घर्म	गर्म گرم
नमृ	नबीर نبیر	हर्म्य	हरम حرم
तनु	तन تن	चक्षु	चश्म چشم
पृष्ठ	पुश्त پشت	शत	सद -
हस्त	दस्त دست	गो	गाव گاو
बाहु	बाज़ باز	अश्व	अस्प اسب
पाद	पा پا	अभ्र	अब्र ابر
शालि	साली سالی	जीरक	ज़ीरा زیره
गोधूम	गन्दुम گندم	जामात	दामाद داماد
		(जामाता)	
तारा	तारा تارا	हार	दर در

SANSKRIT.	PERSIAN.	SANSKRIT.	PERSIAN.		
सायं	शाम	शाम	वात	बाद	باد
वर्षा	बारिश	بارش	भू	अबू	ابر
वर्षातुं	बरसात	برسات	आप्	आव	آب
क्षीर	शैर	شیر	पुष्ट	पुखूतः	پخته
मेघ	मेग	میغ	शर्करा	शकर	شکر
कुक्षि	किश	کش	शरत्	सर्द	سرد
सर्षप	सरशुफ	سرسف	उष्ट्र	शुतर	شتر
				उश्तर	(اشتر)
प्रमाण	फ़र्मान	فرمان	चर्म	चरम	چرم
आपत्	आफ़त	افت	महत्तर	मिहतर	مہتر
प्रसाद	फ़रशाद	فرشاد	पञ्च	पंज	پنج
कर्पूर	काफ़ूर	کانور	चत्वार	चहार	چار
जलौका	जलूक	جلوک	षट्	शश	شش
केश	गैस्	گیسر	सप्त	हफ़्त	هفت
दन्त	दन्द, दन्दा	دند, دندان	अष्ट	हशत	هشت
मुष्टि	मुश्त	مشت	नव	नौ	نو
सूर, सूर्य	झर, खूर	هرز, خور	दश	दह	ده
शृगाल	शगाल	شغال	भवति	बुवद	بود
अस्ति	हस्त	هست	भवामि	बूदम	بودم
भूत	बूद	بود	आयाति	आयद	آید
अददम्	दादम		जायते	ज़ायद	زاید
पतति	फ़तद	فتد	जीवति	ज़ोद	زید
स्तौति	सतायद	ستاید	पचति	पज़द	پزد
बध्नाति	बन्दद	بندد	तपति	तबद	تبد

SANSKRIT.	PERSIAN.	SANSKRIT.	PERSIAN.
सरति	रसद	رسد ददाति	दिहद دهد
धावति, दावति	दावद	دارد शृणोति	शिनूद شنود
करोति	कुर्द, कुनद	کرد, کند शृणोमि	शुनवद شنود
क्रीत	खरीद	خرید मत्त	मस्त مست
गदति	गोयद	گوید मृत	मुर्दा مرده
सृजति	सरेशद	سريشد अलिचत्	लेसद ليسد
तनोति	तनद	تند मर्दति	मलद ملد

## FRONTIER LANGUAGES.

The language of Afghanistan and a large part of tribal area between Afghanistan and India is Pashto or akin to it, but the nobility and the gentry in Afghanistan speak Persian. Balochi is the language of Balochistan and the people of Chitral, Kafiristan, etc., have somewhat different dialects of their own. It is generally said that while Arabic is the language of science and Turkish that of valour, Persian is the sweet language. But the general idea about Pashto is that it resembles the sounds of stones in an earthen pot.

## 1. HINDI AND PRĀKRITS

*Hind* is another name of India and our Persian and Arab neighbours knew India by this very name, therefore, the Muhammadans when they came here called the language of this



country Hindi or Hindvi. Before the commencement of Muslim rule in India, the age of Prākritis had nearly passed away and Hindi or Hindvi was coming to the fore. But the Musalmans saw this Hindvi in several forms, which were the outcome of the provincial Prākritis. The oldest Prākrit has been given the name of Ārsha अर्ष and Hemachandra in his प्राकृताष्टाध्यायी defines it as the language spoken by Rishis. ऋषिभाषिता is another name of अर्ष. This अर्ष seems to have originated along with the Vedic language. As time passed, several provincial Prākritis arose and were called Śaurasenī, Māgadhī and Paisāchī. There was also a Prākrit by name Apabhramśa, which like the Ārsha was common to all of them. In course of time the common Prākrit came to be called the Prākrit or the Mahārāshtrī. Vararuchi in his प्राकृतप्रकाश has used the words Prākrit or Mahārāshtrī for the common language. After a time a mixed language came into being and it was called the Ardha-Māgadhī, because it was an admixture of Śaurasenī and Māgadhī and became the common language in place of Mahārāshtrī. These Prākritis were followed by dialects called Bhāshā or spoken languages. This name Bhāshā was in use for a considerably long time as the language of Hindi poetry, for we find in it not only the works of Tulsidās and Kesavadās, but the *Padmāvat* of Malik Muhammad Jāisi

too.\* It is said that Tulsidās had used the word Hindvi in a Persian *panchnāmā* which he had signed along with others, but in the *Padmāvat* Jāisī has actually used the word Hindvi thus :—

तुर्की अरबी हिन्दवी भाषा जेती आहिं ।

जामें मारग प्रेमका सबै सराहैं ताहिं ॥

From the above it is clear that there were two kinds of language current in those days. That, which was used by our poets and translators of Sanskrit works, was called *Bhāshā* and the language which was current for the exchange of ideas and thoughts not only amongst the Hindus in general, but between the conquered and the conqueror also, was known as Hindvi or Hindi. But when Muhammadans saw the language in different forms, they selected the most perfect and purified out of them and named it *Rekhta*. In course of time, this phase of Hindi came to be known as *Nāgarī* (language of the cities) as opposed to that of the country. It was also called *Khari* or *Khari bolī* on account of its

\* भाषा भणित मोरि मति धोरी ।

हंसिबे योग हंस नहिं खोरी ॥—Tulsidās.

भाषा बोलि न जानहीं जिनकी कुलकी दास ।

भाषा कवि भो मन्दमति तेहि कुल केशवदास ॥—Kesavadās.

आदि अन्न जस गाथा अही ।

कइ चउपाई भाषा कही ॥—Malik Muhammad Jāisī.

purity. Thus *Rekhta*, *Khari bolī* and *Nāgarī* came to be regarded as synonyms and in course of time became the vehicle of thought for the people of a great part of Northern India.

Lallulalji in his *Premśāgar* calls this Hindi *Khari bolī* and *Rekhte-kī bolī*. From the name *Rekhte-kī bolī* it will not be improper to infer that this *bolī* or *dialect* was used to compose the *Rekhtās*, hence the name *Rekhte-kī bolī* was given to it.

Let us now investigate the relations subsisting between *Prākritis* and this *Rekhte-kī bolī*. We have already seen that there were several *Prākritis* in use before the modern vernaculars came into existence and the most notable of these were *Ārsha* or *Mahārāshtrī* or *Ardha-Māgadhī* and *Śaurasenī*, *Māgadhī* and *Paisāchī*. *Ārsha* as we already know is the oldest of the lot. We generally meet with the *आर्ष प्रयोग* in the current Sanskrit literature, which cannot be justified according to general aphorisms of Pāṇini and these seem to be the basis of *Ārsha Prākrit*. Now, this *Ārsha Prākrit* in the ordinary course was succeeded by *Mahārāshtrī*. Besides these, there were some mixed dialects of which the *Ardha-Māgadhī* and the *Nāgar* were the principal ones. *Nāgar* was the mixture of *Śaurasenī* and *Mahārāshtrī* (नागरन्तु महाराष्ट्री-शौरसेन्योस्तु संकरात्) and this *Nāgar* is the mother of *Nāgarī* which is another name of *Hindvi*. With a little dose of

Apabhraṃśa this Nāgarī became modern Hindi, as the following quotations will show :—

भक्ता हुआ जु मारिआ, बहिणि महारा कन्तु ।  
 लज्जेज्जं तु वयंसिअहु, जइ भग्ना घर एन्तु ॥  
 सिरि चडिआ खंति एफलइ', पुणु डालइ' मोडंति ।  
 तोवि महइम सउणाहं, अवराहिउ न करंति ॥  
 पुत्ते जाए' कवणु गुणु, अवगुणु कवणु सुएण ।  
 जा बप्पीकी भुंहडौ, चम्पिज्जइ अवरेण ॥  
 चम्पय कुसुमहो मज्झि, सहि भसलु पइइउ ।  
 सोहइ इन्दुनीलु जणि कणइ बइइउ ॥  
 पिय-संगमि कउ निहडौ, पिअहो परोक्खहो केख ।  
 मइँ बिन्निवि बिन्नासिआ, निइ न एख न तेख ॥  
 जिवं तिवं तिक्खा लेवि कर, जइ ससि छोलिज्जन्तु ।  
 तो जइ गोरिहे सुहकमलि सरसिव कावि लहन्तु ॥  
 वायसु उड्डावन्तिअए पिअ दिइउ सहसत्ति ।  
 अह्वा वलया महिहि गय, अह्वा फुट तडत्ति ॥  
 जाइज्जइ तहिं देसडइ, लब्भइ पियहो पमाणु ।  
 जइ आवइ तो आणिअइ, अहवा तं जि निवाणु ॥  
 गयउ सु केसरि पिअहु जलु निच्चिन्तइँ हरिणाइँ ।  
 जसु केरण' हुंकारडणं सुहहुं पड़न्ति टणाइँ ॥  
 ठोक्का मइ' तुहुं वारिया मा कुरु दीहा माणु ।  
 निहए गमिहो रत्तडौ दडदड होइ विहाणु ॥  
 बिट्ठीए मइ' भणिय तुहुं, मा कुरु वंकी दिट्ठि ।  
 पुत्ति सकखी भलि जिवं मारइ हिअइ पइइ ॥

We find three kinds of words in the above quotation, firstly those, that are manifestly Hindi; secondly, those that are blossoming forth into Hindi and lastly those that are in embryo. भल्ला, हुआ ज, मारिआ, बडिणि, महारा, कन्तु, तु, भग्ना, घर, सिरि, चडिआ, खंति, फलइ', पुण, डालइ', मोडंति, तोबि, न, करंति, पुत्ते, जाए', कवण, गुण, जा, बप्पीकी, भंइडी, अवरण, पइठउ, सोहइ, कणइ, जणि, बइठउ, पिय, संगमि, निइडी, केख, मइँ, निइ, एख, तेख, जिवँ, तिवँ, जइ, मुहँ, सरसिव, अद्या, गय, तहिँ, आवइ, आणिअइ, गयउ, पिअइ, जसु, तुहुँ, दडवड, विहाण, उडावन्ति,, तिक्वा, फुटि, तडत्ति, निचिन्तइ, जसुकेरण, पुत्ति, भलि, जिवँ, हिअइ, जाइज्जइ, लज्जेज्जं, वयंसिइ, विनासिआ, कोलिज्जन्तु, हरिणाइ, लणाइ, etc. are all such words.

## 2. DINGAL AND PINGAL.

This Prakrit has been imitated in several places in the Prithwīraj Rāsau and some other works and has not undergone any change since its inception, therefore its words remained as harsh and unpolished as ever. In Rajputana, they classify the languages as *Dingal* and *Pingal*. Dingal is an unpolished dialect and most of the poetic compositions of the Chārana class of poets are written in it. The Braja bhāshā, Awadhi, Baiswari, Bundel-khandi and Maithili, etc., are Pingal according to the people of

Rajputana. DiŦgal is said to be a collection of stones that have not come under the hand of a sculptor.

When Mahārānā Pratāp Singha of Chittor was roaming in the jungles and eating the bread of grass on account of the pressure of the forces of Emperor Akbar, a wild cat snatched away a piece of bread from the hands of his little child. This saddened him so much that he thought of seeking peace with Akbar and sent a letter to him to this effect. Prithwīrāj Rāthor, the brother of Raja Rājsinha of Bikaner, was then a prisoner of Akbar. He did not believe that Pratāp was so exhausted and exasperated that he wished to surrender. So with the permission of the Emperor, Prithwīrāj wrote some *dohās* and *sorthās* and sent them to Pratāp. These were composed in the DiŦgal, and Pratāp's reply refusing to surrender was also in the same dialect. On occasions of great crisis not only *Chārāns*, but Rajput Rajas themselves used to compose verses in DiŦgal. It is said, when Amar Sinha, the successor of Pratāp, was pressed by the troops of Jahangir and took to hills and jungles, he sent the following two *dohās* composed in DiŦgal to Nawab Abdur Rahim Khāne Khānā :—

हाड़ा कूरमराव बड़, गोखँ जोख करन्त ।

कहियो खानाखानने, बनचर दुष्मा फिरन्त ॥

तुवराँखँ दिल्ली गयी राठोड़ों कनवज्ज ।  
 राण पयम्यै खानने, सो दिन दीसै अज्ज ॥

The Nawab wrote to him the following  
 Dīngal *dohā* in reply :—

धर रहसी रहसी धरम, खप जासी खुरसाण ।  
 अमर विशम्भर ऊपरें, राखी नहचौ राण ॥

The language of these *dohās* is easy enough,  
 but that of the “*Dholā Mārū-rā Dūhā*” is easier  
 still, because they are in the spoken language,  
 as the following quotations will show :—

भरइ पलटइ भी भरइ, भी भरि भो पलटेहि ।  
 ढाढ़ी हाथ संदेसड़ा, घण बिललन्ती देहि ॥  
 जिणि देसे सज्जण बसइ, तिणि दिसि बज्जउ बाउ ।  
 उभ्राँ लगे मो लगसी, ऊही लाख पसाउ ॥  
 दुख बीसारण मनहरण, जो ई नाद न हुंति ।  
 हिम्भरो रतन तलाव ज्यूं, फूटी दह दिसि जन्ति ॥

### 3. FOREIGN WORDS IN HINDI.

The Prithwīrāj Rāsau is considered to be the  
 oldest book extant in Hindi, as the works prior  
 to it are all in Prākritis. It may seem strange  
 that the Rāsau contains several foreign  
 words, but when we consider the fact that  
 Chand, the author, was a native of Lahore and  
 that the Punjab was already under Moslem  
 rule for nearly two centuries, before the Rāsau  
 saw the light of day, it was but natural that

foreign words were used in it. Besides, the war between Prithwīrāj and Ghori is also described in it, hence the use of Muhammadan words was unavoidable. We quote the following from the Prithwīrāj Rāsau to show that the author, Chand Bardāi, did not hesitate to use Persian and Arabic words. In giving an idea to the reader as to what this epic poem consists of, he says :—

उत्तिधर्मविशालस्य राजनीति नवं रसं ।

षट्भाषा पुराणं च कुरानं कथितं मया ॥ समय १ रूपक ३८

So, the language of the Rāsau is made up of षट्भाषा or षड्भाषा, पुराण and कुरान . From षट्भाषा and पुराण are meant Prakrit and Sanskrit and from Qurān he means to say Persian and Arabic words. The underlined words in the following quotations are of Persian or Arabic origin :—

हसम हयगय देस अति, पति सायर स्रज्जाद ।

प्रबल भूप सेवहिं सकल, धुनि निसान बहु साद ॥

भइ सु आनि अवाज, आप साहाब दौन सुर ।

बलक सोबलं तेग अञ्चूक तीरं ।

ठटी ठट्ट बक्षोच ढालं निसानी ।

तुम छंडि सरम हम कहौ बत्त ।

आसिक तास हुस्नेन हुअ ।

हुस्नेन मीर सलाम करि ।

\* षट्भाषा=संस्कृत, प्राकृत, शौरसेनी, मागधी, देशाची और अपभ्रंश ।



डेरा हरम सुपिठ रवि, चिहुं पष्ठां वर भीर ।  
पासवान कुल सील सम, पास रषिद्वार नीर ॥  
 पात्र एक साहाब संग । हर नूर गुनगान ॥  
तरकस पांच गिरंम ।  
 संजाव घान उमराव सब्ब, लज्जी अनंत आदब्ब थाह ।  
 मुक्कौं सु गुनह कौनौ पसाव ।  
 करि गोसल पवित्र । होइ चिंते रहमानं ॥  
 उलख्यौ सेन समुद्रह आब ।  
 बकै दीन दीनं भरं अप्प दूरं ।  
 हयं कंडि कामं मनं गन्नि गस्तं ।  
 बज भेरि नफेरि भयान सुरं ।  
 तब भैरव इक गन सरिस ।  
 किंन हुकम हरनंद ॥  
 पञ्चास पंच हज्जार गन्नि ।  
 पद्मह पुरान तिन कह्यौ गन्नि ॥  
 आरब्ब बोल बोख्यौ बिरूर ।  
सुरतान जानि जंघ्यौ गरूर ॥  
 प्रतिबुद्ध लख्यौ प्रथिराज नूर ।  
 अतुलित जह सामंत सूर ॥  
 गय महल साहि मिलि कहिय बत्त ।  
 सिरधूनि रौस करि नैन रत्त ॥  
 कलिह तरीक सउंच दिन,  
 चढ़ि मरि सख्यौ सार ।  
 कहा डर काफर दाखड मुज्झ ॥

कहा भर आवध आगर जुज्भ ।

कही षबरि सुरतान ॥

बीर सोर आघात सुनि, गज छुटि बन्धन तोरि ।

भिरि उभय भयभीत होइ, परि दरबारह रोरि ॥

अष्ट सहस असवार, तुंग तिय अग्न बनाइय ।

पेसकसी पतिसाह, कूर पर पंचन आइय ॥

लै फुरमान समान धरि ।

जमन जोर बल बहुत करि ।

साध्रमं हथ्थ तखी सुरणष ।

दर्द चित्तरेषा सिताबी सुडोर ।

प्रात कूच उप्परै ।

आज मुकांम जु दुस्तरि ॥

भुकि प्रथिराज नगिंद ।

सिलह सज्जौ नदि उत्तरि ॥

दुष कोटल दुष नृपति, किन्ने हाजुर आनि ।

सुर असुरन करि मेर, मथत दरिया हिल्लोरो ॥

मरदन सों मिलि मरद, मरद बुल्यो भूष नाहर ।

लोहानै अरि फौज, चक्क चिहुं कोद फिराइय ॥

नाहर नाहर राय, कहर नाहर सुकन्ह कर ।

राजनीति गज लब्धि, सीस लगा असमानं ॥

मंडोवर परिहार मारि उज्जार जेर किय ।

सगपन इक षग त्रास, पलक सेवा सिर मंडहि ।

एक सुदिन सीमिस, दूत हज्जूर बुलाइय ।

तौ पत्तं सुनि अल्व कगद वरं षल्यंज आकूतयं ।

हयनारि धारि आतस अनंत, सोर रोर अमर उड़िय ।

भिनं केति षगं हिनंकेति ताजी ।

मिलै भूप भूपं महाबीर गाजौ ॥

खगैं गुर्ज सीसं इसे टोप टुटैं ।

प्रलै काल थालं मनौ बीर जगै ॥

चट्टिय जिहाज जस जट्टि खल ।

धुकत धरनि षावास । कोपि कैमास कालकर ॥

हुअ डेरा नौबति बिहसि । पंच सबद दरबार ॥

We are not aware of any poet before Chand whose works have come down to us, but the first poet who came after Chand was not a Hindu, but a Muhammadan and he wrote not in *Diṅgal*, but in *Piṅgal*. There are reasons to suppose that the days of *Diṅgal* were over, as the Rajput rajas were great patrons of *Piṅgal* literature. Raja Jaisinha Mirza, of Āmer-Jaipur encouraged the poet Biharīlāl to compose his famous *Satsaī* and Maharaj Jagatsinha of Jaipur patronized Kavi Padmākar, who composed the *Jagadvinod* in his honour. Maharaj Jaswantsinha of Jodhpur did not lag behind and he himself translated the Dhvanyāloka portion of the Sanskrit work Kuvalayānanda and renamed it *Bhāshā-Bhūshan*. Maharaj Jaswantsinha II ordered his court-poet Kavirājā Murārīdān Mahamahopadhyaya to write an elaborate treatise

on *Alaṅkāra* and *Jaswant-Bhūshan* and *Jaswant-Jaso Bhūshan* were the result, for which the Kavirājā was rewarded with a lac of rupees. All these works were in *Pīṅgal*.

The Hindi poets who came after Amir Ḳhusro, the first poet in *Pīṅgal*, used freely Persian, Arabic and Turkish words, with the exception of Sūrdās, for he has very rarely used foreign words. However, Kabīr, Nānak, Jāisī, Tulsīdās, Bihārī, Gaṅg, Bhūshan, Padmākar and Pajnes have profusely used them. There is a marked contrast between Hindu and Muhammadan poets of Hindi in this respect, for while the former used foreign words, the latter avoided them as far as possible, for we find very few words of this kind in the writings of *Rahīm*, *Raskhān*, *Raslīn*, *Usmān*, *Mubārak* &c.

#### 4. HINDI AND MUHAMMADANS

Amir Ḳhusro, the first Hindi poet, wrote during the reign of Allāh-ud-din Ḳhiljī and was a very great scholar of his time. He knew not only Persian, Arabic and Turkish, but Hindi also. He had seen eleven kings sitting on the throne of Delhi and was a courtier of seven of them. He died in 1325 A.D. at the ripe old age of nearly 80 years.

During the life time of Ḳhusro, Hindus took to the study of Persian, as it was the king's language and the Amir helped them by his timely

vocabulary, the *Khāliq-bārī*. By this time a large number of foreign words had crept into Hindi. Besides, *Khāliq-bārī*, Ṛhusro wrote a number of *pahelis* (riddles), *mukrīs* or *mukarnīs*, *sukhnās*, *do-sukhnās* &c. These must have been written in Persian characters, for acting though he was as a link between the Hindus and the Musalmans, his riddles, etc., were to amuse only those Muslim nobles and gentlemen who knew Hindi. The Hindus could hardly take advantage of the scholarly writings of the Amir, as they were only beginners in Persian.

husro wrote his *Khāliq-bārī* in Persian metre, as the following lines will show :—

रसूल पैगम्बर जान|बसीठ ।  
 यार दोस्त बोले जो ईठ ॥  
 मर्द मनस|ज़न है इस्तरी ।  
 कहत अकाल वबा है मरी ॥  
 बिष्वा बिरादर आओ रे भाई ।  
 बिनशी मादर बैठरी माई ॥  
 तुरा बुगुफ़म मैं तुझ कछ्वा ।  
 कुजा बिमाँदौ तू कित रह्या ॥  
 राह तरीक़|सबील पहचान ।  
 अर्थ तेज़का मारग जान ॥

*Rasūl* is the Arabic and *Paighambar* the Persian word for a messenger. The Hindi word for it is *basīṭh*, which in original Sanskrit is

*Vasishṭha*. Tulsidas has used the word *basithi* for messengership in his *Rāmāyan*. *Iṭh* comes out of the Sanskrit word *ishṭa*, though it is not used in modern Hindi. *Ishṭa* (desired) and *mitra* (friend) are, however, commonly used. “*Main tujh kahyā*” and “*tu kit rahyā*” are still spoken in some parts of the country.

Ḳhusro’s *pahelīs* and *mukrīs* were very charming indeed and he was regarded as the inventor of *mukrīs*. The peculiarity of his riddles is that they, not only contain the solution, but the author’s name even, as shown below :—

तरवरसे इक तिरिया उतरी, उसने खूब रिभाया ।

बापका उसके नाम जो पूछा, आधा नाम बताया ॥

आधा नाम पितापर वाका, बभ्र पहेली मोरी ।

अमीर खुसरो यों कहे, अपने नाम निबोरी ॥१॥

चार महीने बहुत चले, और महीने थोरी ।

अमीर खुसरो यों कहे, तू बता पहेली मोरी ॥२॥

जलकर उपजे, जलमें रहे ।

आंखों देखा, खुसरो कहे ॥३॥

The following are some of his *mukrīs*, *sukhnās* and *do-sukhnās* :—

Mukrī—सुकरी

सारी रैन मोहिं संग जागा ।

भोर भई तब बिकुरन लागा ॥

वाके बिकुरत फाटत हिया ।

ए सखि साजन ? ना सखि दिया ॥१॥

सारी रैन छतियनपर राखा ।

रूप रंग सब वाका चाखा ॥

भोर भई तब दिया उतार ।

ए सखि साजन ? ना सखि हार ॥२॥

Sukhnā—सुखना

जूता क्यों न पहना ?  
संबोसा क्यों न खाया ? } तला न था ।

पान सड़ा क्यों ?  
घोड़ा अड़ा क्यों ? } फेरा न गया ।

Do-sukhnā of Persian and Hindi

दो-सुखना फारसी हिन्दीका

तिश्रारा चे मी बायद ? }  
मेलको क्या चाहिये ? } चाह ।

*Chāh* means a 'well' in Persian and 'desire' or 'will' in Hindi. A thirsty man wants water to drink and water used to be had in wells in those days, therefore, he required a well. Amity or peace requires desire or will. In this way a single word, *chāh* was able to give two meanings at one and the same time.

Khusro was a literary genius. He did not stop with his Persian-Hindi *do sukhnās*, but composed a Persian-Hindi *ghazal* also which begins thus :—

ज़ेहाल मिस्कीं मकुन तगाफुल,  
दुराय नैनां बनाय बतियाँ ।  
कि तावे हिजरं न दारम ऐ जाँ,  
न लेहु काहे लगाय छतियाँ ॥

This *ghazal* is very well-known and must have drawn a chorus of applause when it was read out. It is inconceivable that the language in which Khusro wrote so much was then in its infancy, but unfortunately we have no materials to support our point of view.

It is a matter of great regret that though there was produced a mass of literature in the *Bhāshā*, nothing seems to have been done as far Hindi or Hindvi was concerned till we come to the days of Kabīr. This saint was followed by another poet-saint named Nānak and after him the dark period of Hindi lasts till the second battle of Panipat, when the empire of India passed to the Moghuls. The reign of Akbar must be said to be the period of renaissance for Hindi, when we find a great many poets writing in different dialects.

The regime of Akbar is famous for the literary production of a high order, for not only the ordinary poets of the day took to literary pursuits, but even the emperor himself and his ministers, both Hindus and Musalmans, wrote poetry in Hindi. Bīrbar or Birbal, as he is popularly known, was a great favourite of Akbar and the emperor was overwhelmed with grief on his death and expressed himself thus :—

सब कहु दीनन दीन, एक दुरायो दुसह दुख ।

सोउ दे हमहिं प्रबीन, नहिं राख्यो कहु बीरबर ॥



Bīrbar used to give away all he had to deserving people on the occasion of his birth-day anniversary and he did the same when he left for the battle-field, where he fell. Akbar was much grieved to hear the sad news, which the above quotation represents.

Akbar's prime minister was Nawab Abdur Rahīm Khāne khānā, popularly known as the poet Rahīm. Like Amir Khusro, the Nawab also was a literary genius. It is not possible to compare the literary attainments of the one to those of the other, but this can be safely said, that the Nawab's knowledge was not confined to Arabic, Persian, Turkish and Hindi only, but extended to Sanskrit and the provincial dialects of Hindi also, that is, Braj, Awadhī, Rajputānī &c.

Khane khānā's verses in *Braj Bhāshā*.

रहिमन जो ओछो बढै तो अति ही इतराय ।  
 प्यादेसे फर्जी भयो, टेढो टेढो जाय ॥  
 यों रहैम सुख होत है, बख्यो देखि निज गोत ।  
 न्यों बड़री अखियान लखि, आंखिनको सुख होत ॥  
 छार मुंड मेलत रहत, कहु रहैम केहि काज ।  
 जेहि रज रिषियतनी तरी, सो दूँदत गजराज ॥

His verses in *Khari boli* or *rekhta*.

कलित ललित माला, बाजवाहिर जड़ा था ।  
 चपल चखनवाला, चांदनीमें खड़ा था ॥

कटि तट बीच मेला, पीत सेला नवेला ।

अलिबन अलबेला, यार मेरा अकेला ॥

While Amir Khusro composed his *ghazal* in a language which was partly Persian and partly Hindi, the Nawab composed *slokas* in partly Sanskrit and partly Hindi as will be evidenced from the following lines:—

दृष्टा तत्र विचित्रतां तरुलतां,

मैं था गया बागमें ।

काचित्तत्र कुरङ्गशावनयना,

गुल तोड़ती थी खड़ी ।

उन्मङ्ग धनुषा-कटाक्ष-विशिखैः

घायल किया था मुझे ।

तस्मीदामि सदैव मोहजलधो,

हे दिल गुजारी शकर ॥१॥

एकस्मिन्दिवसेऽवसानसमये,

मैं था गया बागमें ।

काचित्तत्र कुरङ्गबालनयना,

गुल तोड़ती थी खड़ी ॥

दृष्टा तां नवयौवनां शशिमुखीम्

मैं मोहमें जा पड़ा ।

नो जीवामि त्वया विना शृणु सखे !

तू यार कैसे मिले ॥२॥

Nawab Khāne khānā had not only a great faith in astrology, but he himself was a great astrologer and wrote nearly a hundred verses

in a language partly Sanskrit and partly Hindi with an admixture of Persian.\* The following are a few examples:—

यदा मुशतरी कर्कटे वाकमाने ।  
 यदा चश्मखोरा ज़मीं वासमाने ॥  
 तदा ज्योतिषी क्या कहै क्या पढ़ै गा ।  
 हुआ बालका पादशाही करैगा ॥१॥  
 यदा शत्रुखाने पड़े उच्चका ।  
 करै खाक दीलत फिरै जाबजा ॥२॥  
 यदा भाग्य मालिक भले घर पड़ै ।  
 कमाकर सुदीलत खज़ाने भरै ॥३॥  
 करैगे जबखूशी अमीरी सुफल ।  
 वजीरी अमीरी करै बेफ़िकर ॥

During and after the reign of Akbar there arose a number of Muhammadan poets of Hindi, who were in no way inferior to Hindu poets. All of them wrote in *Bhāshā* or *Braj Bhāshā*. Raskhān was a contemporary of Khane khana and his *kabittas* were very highly appreciated by the Hindus in general and Vaishnavas in particular. The following *kabitta* of him charms the hearers even to-day:—

मानुष हों तो वहीँ रसखान,  
 बसौं मिलि गोकुल गांवके ग्वारन ।  
 जौ पसु हों तो कहा बस मेरो,  
 चरौं नित नन्दकी धेनु मंभारन ॥

पाहन हों तो वही गिरिको,  
 जो कियो कर छत्र पुरन्दर धारन ।  
 जो खग हों तो बसेरो करौ',  
 वा कलिन्दजा कूल कदम्बके डारन ॥

Gang Kavi was another contemporary of Khane khana and it is said that he received a reward of thirty-six lacs of rupees from him. He had mastered many languages and even composed verses in a language partly *Bhāshā* and partly Persian, as the following quotation will show:—

कौन घरी करिहैं विधना  
 जब रूये आँ दिलदार मुबीनम् ।  
 आनंद होय तब सजनी,  
 दर वस्ले यार निगार नशीनम् ॥

Akbar's grandson, Shah Jahan, was also a poet and used to compose Hindi verses. When he was imprisoned by his son Aurangzeb and was put to great indignities, he wrote the following *kabitta*:—

जन्मत ही लख दान दियो अरु नाम धखो नवरंगबिहारौ ।  
 बालहिंसों प्रतिपाल कियो अरु देस मुलुक दियो बलभारौ ॥  
 सो सुत बैर बुझै मनमें धरि हाय दियो बंधसारमें डारौ ।  
 शाहजहां बिनवै हरिसों बलि राजिवनैन रजाय तिहारौ ॥

Bhikhāridās who flourished a century later, says about Gaṅg and Tulsidās :—

तुलसौ गंग दोऊ भये, सुकबिनके सरदार ।

जिनके काव्यनमें मिली, भाषा विविध प्रकार ॥

During this period there was a constant flow of Persian, Arabic and Turkish words in Hindi, and this led Bhikhāridās to give some latitude for the use of words of these languages : He says :—

ब्रजभाषा भाषा रुचिर, कहैं सुमति सब कोय ।

मिलै संस्कृत पारस्यो, पै अति सुगम जो होय ॥

Another writer goes a step further and he allows the use of Arabic words too. Thus he writes :—

अन्तर्वेदी नागरी, गौड़ी पारस देस ।

अरु अरबी जामे मिलैं, मिश्रित भाषा भेस ॥

This paved the way for the uninterrupted use of a language mixed with Persian and Arabic words. The reason was not far to seek. The Muhammadans were the rulers of the land and the Hindus in order to get into the service of the government, tried not only to learn Persian and Arabic, but also to use the words of those languages in their daily business. A large number of foreign words came to be used in Hindi for the purpose of rhyming also. Thus Hindi became a mixed language and was named *Rekhtā*.

## 5. HINDI AND URDU

The language which Amir Khusro employed in his *Khāliq-bari*, *riddles*, *mukris*, etc., was called by him Hindi or Hindvi. It was the language current over large portion of northern India and was used by the gentry and the city-folk in their social intercourse and communication of thoughts and ideas ; therefore it began to be called Reḳhtā. The word Reḳhtā is Persian in origin. Fallan calls it "the Hindustānī language as spoken by men," while Bate is of opinion that "the Hindustani language (being a mixed one) is called Reḳhtā.' The late Shams-ul-ulemā Moulānā Muhammad Husain Āzad says:—"This language is called Reḳhtā also, for different languages have made it strong, as a wall is made strong by brick, earth, mortar, whitewash, etc., or Reḳhtā means a thing fallen, scattered or in topsyturvy condition. It is called Reḳhtā because it is a collection of distracted words."\* Reḳhtā is the name given to a metre also and Kabīr is said to have composed a large number of Reḳhtās.

Now there can be no doubt that this Reḳhtā (the Hindi or Hindvi of Khusro) is the mother of modern Hindi, which in itself was originated

\* Ab-i-Hayāt, p. 21.

from the Ārsha-Apabhraṃśa Prākṛit. Its Hindu name was Antarvedī Nāgarī, because it was the spoken language of the people who lived between the *doab* of the Jumna and the Ganges. The Hindus did not use it for literary purposes, but it was spoken equally by the Hindus and the Musalmans. When the Musalmans came to India, they had to use it with the admixture of their own words and when the Muslim rule was well established a large number of foreign words came to be used in it and in the meanwhile the Hindus having learnt Persian, very profusely used foreign words. This converted it into a mixed language and the vehicle of expression of ideas of both the Hindus and the Musalmans.

Owing to the increase in the number of the Persian-educated Hindus or some other reason unknown to us, Raja Todarmal, the Revenue Minister of Akbar, made Persian the official language of his department in *Samvat* 1638 (1581 A.D.). This statement of the late Munshi Devīprasād, Munsif of Jodhpur, is supported by Professor Blochmann, who, under the caption "Hindu Rajas under the Mughals" wrote in the *Calcutta Review* in the seventies of the last century that all the revenue records—the *dastur-ul-amals* were in Hindi up to the middle of Akbar's reign, but were changed into Persian under the orders of Todarmal.

Todarmal himself was a Hindi poet and therefore cannot be accused of injuring his own language. But this can be said of him that while trying to make a sketch of the god Gaṇeśa, he made that of a monkey, as the Sanskrit saying goes. Hindi was degraded and Persian was applauded in the king's courts. Though the Muslim poets and emperors composed their verses in Hindi, yet it lost its old glory. If Todarmal had any idea of what his act will lead to, certainly he would not have done so.

Khushro had written his Khālīqbārī and riddles in Persian characters and it seems that Hindi poetic works were generally written in Persian characters by Muhammadan writers, for not only the *Padmāvat* of Jāisī, but even the work '*Hammīr Hāth*' by Chandrashekhar Vājpeyī was found written in Persian script. In support of this, the following riddle of Khushro can be cited:—

अन्धा गूंगा बहुरा बोले, बहुरा आप कहाये ।  
 देख सफेदी होय अंगारा, गूंगेसे भिड़ जाये ॥  
 बांसका मन्दिर वाका बासा, बाशेका वह खाजा ।  
 संग मिले तो सिरपर राखें, वाको राव औ राजा ॥  
 सीसी करके नाम बताया, तामें बैठा एक ।  
 उलटा सीधा हिर फिर देखा, वही एकका एक ॥  
 मेद पहेली मै' कही, तू सुन ले मेरे लाल ।  
 अरबी, हिन्दी, फारसी, तीनों करो खयाल ॥



The solution of this riddle is *lāl* or ruby, but unless one knows the Arabic, Persian and Hindi words for ruby he cannot solve it. In Arabic *lāl* means red—and now Hindi has also adopted this meaning, but in Persian it means deaf and dumb and in Hindi it is a small bird which is generally kept in a bamboo-cage, so this bamboo-house is said to be its abode. *Bāshā* is a small hawk and eats up the *lāl*, so *lāl* is said to be the prey of *bāshā*. *Lāl* is also a ruby, so *raos* and *rajas* put it on their head or crown. Now, as spittle comes out by hissing or whistling, so the poet says that he gave out the secret by whistling and further says that in that is seated one and from whichever side you see or turn it upside down that one will remain. In Hindi *lāl* is a bird, a child and spittle. But the most significant part of the riddle is that whether you read it from the right or from the left there will be no difference. This is possible only when the solution of the riddle is written in Persian characters, for it cannot be changed owing to its peculiar spelling; as between the two *lāms*, there will always be only a single *ain* or *alif*. But if it had been written in Hindi or Nāgarī, it could not have been read both ways, as when reading it from the right it would become '*lālā*' instead of *lāl*. So the writing of Hindi in Persian characters was the necessary seed for the growth of the

magnificent tree of Urdu. Mir Amman of Delhi, who wrote his famous book the '*Bāgho-bahār*' at the instance of Capt. Gilchrist of the Fort William College in 1802, gave in its preface what he considered to be the history of Urdu. The author says that when Akbar ascended the throne, people from different parts of the country flocked to the capital for trade and other purposes. Their languages were different, but by their interchange of talk a language grew up which was called Urdu.\* Urdu means camp in the Tartar language. Mir Amman's followers have gone even so far as to add that the name *Rekhtā* was given to this language by Persian poets during the reign of Shah Jahan.

Let us examine the statement in the light of history. We have already seen that centuries before Akbar or the Mughals were thought of,

\* हकीकत उर्दू ज़बानकी वजुहोंके मुहसे यूँ सुनी है कि दिल्ली शहर हिन्दुओं के गजदीक चौजुगी है। वहीं राजा परजा कदीमसे रहते थे और अपनी भाखा बोलते थे। हजार बरससे मुसलमानोंका अमल हुआ। सुलतान महमूद गुजनवी आया। फिर गोरी और लोदी बादशाह हुए। इस आसदीरफ्तके बाइस कुछ ज़बानोंने हिन्दु मुसलमानकी आसिजिश पायी। आखिर अमीर तैमूरने . . . . हिन्दुस्तानको लिया। उनके आने और रहनेसे लश्करका बाज़ार शहरमें दाखिल हुआ। इस बाली शहरका बाज़ार उर्दू कहलाया। . . . . जब अकबर बादशाह तख्तपर बैठे, तब चारों तरफके मुल्कोंसे सब क़ीम क़द्रदानी और फैज़रसानी उस खानदान लासानीको सुनकर हुज़ूरमें आकर जमा हुए। लेकिन हरेककी गोयाई और बोली जुदी जुदी थी। इकई होनैसे आपसमें लेनदेन सौदा मुल्फ़ सवाल जवाब करते एक ज़बान ज़र्दूकी मुक़र्रर हुई।

Amir Khusro wrote in a language which is not different from Rekhtā or Urdu, but which he called Hindi or Hindvi. Akbar came to the throne in 1556 A.D. and Shah Jahan reigned from 1627 to 1658. But Amir Khusro died in 1325 A.D. long long before Akbar and Shah Jahan were born and the language of Khusro is as good as that of Wali, if not better. After Khusro comes Kabir on the scene. He was born in 1398, at Benares just seventy-three years after the death of Khusro. In point of learning Kabir was no match to Khusro, but he was a saint of no mean order and could express himself very well not only in provincial dialects but in Hindi too. He not only wrote *pad*s and *sākh*īs, but rekhtās\* also. A few verses of his are as follows:—

दुखमें सुमिरन सब करै सुखमें करै न कोय ।  
 जो सुखमें सुमिरन करै दुख काहेको होय ॥  
 यह तो घर है प्रेमका खालाका घर नाहिं ।  
 सीस उतारै भुइं धरै तब पैठै घर माहिं ॥  
 पाया कहैं ते बावरे खोया कहैं ते कूर ।  
 पाया खोया कुछ नहीं ज्योंका त्यों भरपूर ॥  
 सूर सोइ सराहिये लड़े धनीके हित ।  
 पुज। पुर्जा कट गिरै तज न छाड़ै खेत ॥

\* Even Muslim poets of Urdu have used the work *rekhtā* in the sense of Hindi poetry as opposed to Persian:—

शेर बेमानीसे बिहतर है तो कहना रेख्ता ।—Ab-i-Hyat, p. 21.

## बनारसी बोलीमें

अंधियरवामें ठाढ़ि गोरी का करलू ॥ टेक ॥  
 जब लगि तेल दियामें बाती,  
 येहि अँजोरवा बिकाय घलतू ।  
 मनका पलँग सन्तोष बिछौना,  
 ज्ञानके तकिया लगाय रखतू ॥  
 जरि गया तेल, बुझाय गइ बाती,  
 सुरतमें सुरत समाय रखतू ।  
 कहै कबीर सुनो भाई साधो,  
 जोतियामें जोतिया मिलाय रखतू ॥

## रेखता

बिना बैराग कहु ज्ञान केहि कामका,  
 पुरुष बिनु नारि नहिं सोम पावै ।  
 खांग तो साहुका काम है चोरका,  
 कपटकी भूपटमें बहुत धावै ॥१॥  
 बात बहुत कहै भूठ कूटै नहीं,  
 मुखके कहै कहा खांड खावै ।  
 कहै कबीर जब काल गढ़ घेरिहै,  
 बात बहु बकै सब भूलि जावै ॥२॥  
 मन मस्त हुआ, तब क्यों बोलै ॥ टेक ॥  
 हीरा पायो गाँठ गठियायो, बार बार वाको क्यों खोलै ॥१॥  
 हलकी थी जब चढ़ी तराज, पूरी भई तब क्यों तोलै ॥२॥  
 सुरत कलारी भइ मतवारी, मदवा पी गइ बिन तोलै ॥३॥  
 हंसा पाये मानसरोवर, ताल तलैया क्यों डोलै ॥४॥  
 तेरा साहब है घट माहीं, बाहर नैना क्यों खोलै ॥५॥  
 कहै कबीर सुनो भाई साधो, साहब मिल गये तिल ओलै ॥६॥

Nānak comes next to Kabīr. He was born in 1469, seventy-one years after Kabīr and wrote in a language which with a little admixture of Panjabi is nothing but *Kharī bolī* or *Rekhtā*. The following is a specimen of this :—

इस दमदा मैंनू की बेभरोसा,  
 आया आया न आया न आया ।  
 या संसार रैनदा सुपना,  
 कहीं दीखा कहिं नाहिं दिखाया ॥  
 सोच बिचार करै मत मनमें,  
 जिसने ढूँढा उसने पाया ।  
 नानक भगतनके पद परसे,  
 निस दिन रामचरन चित लाया ॥

If the name *Rekhtā* had not been given to *Kharī bolī*, Kabīr could not have used the word. Therefore, it comes to this, that though the name *Rekhtā* was given to Hindi, by Persian poets, the event took place not in the reign of Shah Jahan but presumably in the reign of Sikandar Lodi, when the Kāyasthas began to study Persian.

This *Rekhtā*, as we have already seen, was written in Persian characters by Muhammadans, and the writings of the Hindus were in Hindi or Nāgarī characters. Munshi Naunidhrāi, whose *Dastūrsūbiyān* and *Masdar Fayūz* are taught to beginners of Persian in *maktabs*, gives in his

preface to the *Masdar Fayūz* the name Hindi to his language which is apparently Urdu. He says :—

करूँ बाद इसके बहिन्दी ज़बाँ ।

करूँ कायदे फ़ारसीके बयँ ॥

Celebrated Muhammadan writers of Urdu poetry also used the word Hindi for Rekhtā or Urdu, thus—

क्या जानूँ लोग कहते हैं किसको सरूर कलब ।

आया नहीं है लफ़्ज़ यह हिन्दी ज़बाँके बीच ॥ (मोर)

मतलबकी मेरे यार न समझ तो क्या अजब ।

सब जानते हैं तुर्ककी हिन्दी ज़बाँ नहीं ॥ (आतिश)

Mr. Muhammad Abdul Qadir Sarwari, M.A., LL.B., writes in connection with the दीवाने हिन्दी of Bāqar Āgāh of Ellore :—

दीवानके सरवरक (मुखपृष्ठ) पर और खुद अशयारमें भी कहीं कहीं “हिन्दी” हीका लफ़्ज़ इस्तेमाल किया गया है ताहम यह मालूम रहे कि इससे मुराद उन शाइरोंकी उर्दू होता थी, क्योंकि वह उर्दूकी हिन्दीसे कोई जुदा चीज़ नहीं समझते थे ।

He proceeds thus :—

हिन्दी या हिन्दवा इसका कदीमतरीन नाम था । उर्दू और दखनीके लिये भी यह लफ़्ज़ बिला तकलुफ़ इस्तेमाल होता था गोया ‘उर्दू’, ‘हिन्दी’ और ‘दखनी’ एक ही ज़बानके मुख्तलिफ़ नाम थे ।...इस ज़बानकी शाइरी रेख़्ता कहलाती थी ।—Risālā Urdu, April, 1929.

In this way one single language owing to the difference in scripts was called Hindi and Urdu, and as time passed the Urdu phase of Hindi drew its nourishment generally from Persian and in the end became a separate language altogether. If there had been only one language, the unseemly quarrel between the protagonists of Hindi and Urdu would not have arisen. It will not be improper to consider here the fact that in spite of the influence of Persian on the languages of other provinces, specially of Gujerat and Sind, there remained only one language and no second language came into existence. The language of Gujerat is Gujerati. Amongst the Gujeratis there are not only Hindus and Muhammadans, but Pārsīs also. The difference between the speeches of the Hindus and Musalmans exists also in Gujerat. In the speech and writings of the Pārsīs, Persian words are largely used and the Gujerati literati complain that the language and spelling of the Pārsīs are defective. The difference between the Hindu Gujerati and the Pārsī Gujerati is something like that of Hindu Hindi and Muhammadan Hindi, but the script being one and the same, the difference is not perceptible and there is only one language.

The case of Sindhi is peculiar. It has no alphabet of its own and is written in Arabic characters. But it is amusing to find that by the

generous use of dots above or below a letter, pronunciation of all the Sanskrit letters have been made available in these Arabic characters. Hindus and Musalmáns both speak the same language ; and had there been any set of indigenous Sindhi characters, the quarrel between Hindus and Muhammadans about the language might have taken place in Sind also.

The chief difference between Hindi and Urdu is no doubt due to alphabet, but the fact which deserves special attention is that Urdu is meant for the followers of the Persian or Islamic culture while Hindi for that of the Aryan or Indian culture. And 'it is according to this standard of culture that the words and ideas of foreign or native origin are brought into the language. This led Raja Lakshman Sinha to write thus :—"In my opinion Hindi and Urdu are two separate speeches. Hindi is spoken by the Hindus of this country and Urdu is the speech of Muhammadans and the Persian-knowing Hindu. Hindi contains more words of Sanskrit, and Urdu those of Persian and Arabic."\* This is the reason why *tat-sama*, *tadbhava* and *deśaja* words or words of Arabic, Persian or Turkish origin are more or less used in the language. The spoken

\* हिन्दी रघुवंशकौ भूमिका ।



language of Hindus and Musalmans for ordinary intercourse is the same. Musalmans living in villages, speak the dialect of their particular village like their Hindu brethren. But the literary languages of Hindus and Muhammadans are different, and hence the gulf between the two, instead of being bridged, tends to become wider day by day. It is almost inconceivable that they will be one again, because the tendency is more in favour of separation than practical requirement.

It will not be out of place here to quote the opinion of the late Shams-ul-Ulemā Muhammad Husain Āzād. He says:—

उर्दूका दरख्त अगरचे संस्कृत और भाषाकी ज़मीनमें उगा, मगर फ़ारसीकी हवामें सरसज्ज हुआ। अलबत्ता मुश्किल यह हुई कि बेदिल और नासिर अलीका ज़माना करीब गुज़र चुका था और उनके मोतकिद बाक़ी थे। वह इस्तियारों और तशबीहके लुफ़्ते मस्त थे। इस वास्ते गोया उर्दू भाषामें इस्तियारों और तशबीहका रंग भी आया और बहुत तेज़ीसे आया। यह रंग अगर उसी क़दर आता कि जितना चेहरेपर उबटनेका रंग या आंखों में सुर्मा तो ख़ुशनुमाई और बीनाई दोनोको मुफ़ीद था। मगर अफ़सोस कि उसकी शिद्दतने हमारी क़व्वते बयानकी आंखोंकी सख़्त नुक़सान पहुँचाया और ज़बानको ख़याली बातोंसे फ़क़त तुहमनातका स्वाँग बना दिया। नतीजा यह

हुआ कि भाषा और उर्दू में ज़मीन आस्मानका फर्क हो गया ।\*

### MUSALMĀNĪ HINDI OR URDU.

For a long time Hindus were used to writing Hindi in Nāgarī characters, and Musalmans in Persian. But gradually the Musalmānī Hindi began to separate itself from the Hindu Hindi. Amir Ḳhusro or Inshā † or Nazīr when they wrote in Hindi, even in Persian script, had their eyes fixed on Hindustan and therefore their writings are not replete with foreign ideas. But other Muhammadan writers, who were brought up in the Semitic atmosphere and were themselves descendants of Semitised Persians or Turks, naturally brought in Semitic ideas into their poetry, and thus the Hindu Hindi and the Musalmānī Hindi were created. Another name for this Musalmānī Hindi is Urdu.

There is some difference of opinion as to who was the first poet of Urdu, for if some one puts forward the claims of Ḳhusro, another claims the distinction for Shujā-ud-dīn Nūrī,

\* Abc Hayats, p. 52.

† The last Musalman writer of Hindi in Persian characters was Nazīr Akbarabādī. Syed Inshā Allāh Khān's 'Rānī Ketkī-kī Kahānī' is a masterpiece of Hindi prose. He was born in Murshidabad and attended at first the court of Emperor Shāh Ālam of Delhi and then of Nawab Saādāt Ali Khān of Lucknow.

a friend of Faizī, the brother of Abul Fazl. Nūrī was the tutor to a son of a minister of Sultān Abul Husain Qutb Shāh of Golkunda. After him Qulī Qutb Shāh of Golkunda (1581-86) and his successor Abdullah Qutb Shāh, who ascended the throne in 1611, composed a large number of *ghazals*, *rubāīs*, *masnavīs* and *qasidās*. But the honour of being the first poet in Urdu generally is conferred on Shams Walī Ullāh 'Walī' of Ahmadabad, and he is called 'Bābāe-Rekhtā.' He visited Delhi during the reign of Aurangzeb and learnt the art of clothing Persian ideas in Indian garments at the feet of Shekh Said Ullāh Gulshan of Delhi.

When the *dīwān* of Walī reached Delhi in 1719, Hātam was the first to write *ghazals* in the language of Delhi. Nāji, Majnūn and Ābrū followed Hātam and were recognized as good poets. Emperor Shāh Ālam himself was a poet and his nom-de-plume in poetry was '*Aftāb*' and so it is said that the lamp, which Walī had lighted during the reign of Ālamgīr, shone as the sun in the reign of Shāh Ālam.

As the reader already knows, the claim of Walī to the title of *Bābāe Rekhtā* cannot be admitted for the real *Bābāe Rekhtā* is *Khusro* and next comes the claim of Kabīr and Walī, if come at all, the latter's claim is the fourth on the list. The oldest name of the language is Hindi

or Hindvi. The name Rekhtā comes next, but none knew it by the name of Urdu before the time of Shāh Ālam, for it is said that the celebrated poet Mīrzā Muhammad Rafī 'Saudā,' though a student of Shāh Hātam, was much benefited by his association with Khān Ārzū. It was Khān Ārzū who advised him to compose poetry in Urdu instead of in Persian, thus :—

मीरज़ा अब फ़ारसी तुम्हारी ज़बान मादरी नहीं ; इसमें  
ऐसे नहीं हो सकते कि तुम्हारा कलाम अहले ज़बानके  
मुक़ाबिलमें काबिले तारीफ़ हो । तबै मौज़ है । शेरसे  
निहायत मुनासिबत रखती है तुम उर्दू कहा करो ।

From this it is clear that the word Urdu for Rekhtā was already in use when Khān Ārzū advised Saudā.

Delhi at that time being the capital of India, everything connected with it passed current and its language was no exception. To speak and write the king's language was no empty honour, so there were a number of poets in Delhi, whose language was imitated by writers in other places. But after the sack of Delhi by Nādir Shāh in 1739 the star of the city inclined to go down and after the invasion of Ahmad Shāh Durrānī, some of the famous poets including Saudā and Mīr Taqī left Delhi for Lucknow which then challenged the supremacy of the former, and had its star in the ascendant. Lucknow had a good patron of Urdu in

the person of Nawab Āsaf-ud-dowlah, who appreciated poetry. Mīr Soz, Mīr Hasan and Qalandar Bakhsh Juraat followed Saudā to Lucknow, thus Lucknow became the centre of Urdu language and literary activities, and Delhi lost that coveted position. Juraat and Mīrzā Mazahar Jān Jānā are said to have composed *dohās* and *kabittas* in Hindi also, but we have not come across any specimen of these writings.

Before the ruin of Delhi, three Muslim ruling houses were growing up, in Hyderabad, Lucknow and Murshidabad. The battle of Plassey ruined the ruling house of Murshidabad. Lucknow was nearer to Delhi than to Hyderabad and though the Urdu poetry began to be composed at Ahmadabad, it attained its full development in Delhi, and Lucknow added to its glories. Nawab Āsaf-ud-dowlah honoured some of the Delhi poets by a grant of annuity of Rs. 6,000 each. The liberality of this Nawab knew no bounds and it was generally said, *Jisko na de moulā usko de Āsaf-ud-dowlah*. After a time Lucknow itself produced a number of poets, who were in no way inferior to those of Delhi, and was at the same time, as independent of the literary conventions of Delhi as the Nawab was of the emperor; and it is an undeniable fact that Lucknow has made Urdu what it is to-day.

Before Lucknow led in the matter of language,

some words and suffixes and case-endings used in Urdu are considered inelegant and provincial even by the writers of Hindi. Regarding the use of *sō* instead of *so*, Walī says :—

दिल वलीका ले लिया दिल्लीने छीन ।

जा कहो कोई मुहम्मद शाहसों ॥

Delhi people used *pai* and *par*, *talak* and *tak*, *kabhū* and *kabhī*, *rakhā* and *rakkhā*, *bithānā* and *baithānā*, and *pinhānā* and *pahnānā* but the poets and writers in Lucknow rejected *pai*, *talak*, *kabhū*, *rakhā*, *bithānā* and *pinhānā* and used the other set of words. For the phrase *is bābmē*, the Lucknow writers used to write *'is bāre-mē*. Before the Mutiny, the phrase was not used by the Delhi school. But the most significant change brought about by the Lucknow school is in connection with the present tense of verbs, formerly *jāe hai*, *āwe hai* were used, but now *jātā hai*, *ātā hai* are used all over India, not only in Urdu, but in Hindi also.

Very few among Muhammadan intellectuals and poets ever cared to study Indian literature, and their descendants too, though born in India, were brought up in an atmosphere and culture foreign to the country. The result was that a large number of foreign words and forms of expression came into the language and their Hindi retained its Indian character with difficulty and was actually Persianised and was given the name Urdu. This Urdu followed Persian so

blindly that not only words, but idioms, proverbs and stories were bodily taken into it from this language. Loan of such materials from Arabic and Turkish languages also were taken.

Bhīm and Arjun are famous for their valour in Indian history, but Saudā did not remember them and imported Sām and Rustam from abroad. He says :—

रुस्तम रहा ज़मीं पे न साम रह गया ।

मर्दीका अस्मांके तले नाम रह गया ॥

In their description of beauty, Urdu poets never thought of *Draupadī* or *Damyantī*, but brought in *Lailā* and *Shīrī*. When *Farhād* and *Majnūn* wept and bewailed their separation from *Shīrī* and *Lailā* respectively, the tears that dropped from their eyes, were not compared to the *Ganges* and the *Jumna*, but the Turanian rivers the *Jihō* and the *Sihō* were requisitioned for the purpose. When mountains were in demand, the Urdu poets brought in the *Besatū*, the *Shīrī* and the *Alwand*. In short, though the poems were composed in India, the poets' minds were roaming in Persia. Sometimes they used Indian similes and metaphors too, but that occurred very rarely.

In some of his verses Inshā had in his mind that he was in India. The following lines are an example of this :—

मिले पारिसे जो हड़ताल करके राखका जोड़ा ।

तो ताँबेसुरजी उगले' कोई नब्बे लाखका जोड़ा ॥

नहीं कुछ भेदसे ख़ाली यह तुलसीदासजी साहब ।  
 लगाया है जो इक भौरेसे तुमने आँखका जोड़ा ॥  
 लिपट कर कृष्णजीसे राधका हंसकर लगीं कहने ।  
 मिला है चाँदसे यह लो अंधेरे माघका जोड़ा ॥  
 ऐ इश्क़ अजी आओजी महाराजोंके राजा  
 डंडीत है तुमको ।  
 कर बैठे हो तुम लाखों करोड़ोंके सिर  
 चट इक आनमें चटपट ॥  
 यह जो महन्त बैठे हैं राधाके कुंडपर ।  
 अवतार बनके गिरते हैं परियोंके फुँडपर ॥

Saudā has also deviated sometimes from the beaten track and used Indian similes, and a specimen of his composition is as follows :—

तरकश उलेंड सीना आलमका क़ान मारा ।  
 मिज़ग़ाने तरे प्यारि अर्जनका बान मारा ॥  
 मुहब्बतके करूँ भुजबलकी मैं तारीफ़ क्या यारो ।  
 सितम पर्वत हो तो इसको उठा लेता है ज्यूँ राई ॥  
 नहीं है घर कोई ऐसा जहाँ इसको न देखा हो ।  
 कन्हैयासे नहीं कुछ कम सनम मेरा वह हरजाई ॥

But to tell the truth, the eyes of the majority of Urdu poets were towards the west, and their poetry seems to be over-flooded with the doings of *bulbul*, *gul*, *sharāb*, *ishq*, *but*, *kāfir*, *sūfī*, *birahman*, *wāiz* or *nāsah*, *roze mahshar*, *shekh*, *zāhid*, *khizr*, *mansūr*, *shaitān*, *masihā*, *Adām*, *Havvā* (Eve), *Shirī*, *Farhād*, *Lailā*, *Majnū*,



*Usuf* and *Zulekhā*, etc. All these have connections with Persia, Arabia and Turkey, therefore the reader of Urdu poetry, who has no knowledge of them, cannot appreciate it. The allusions are all unintelligible to the average Indian who is ignorant of the literature of the countries concerned.

In lovers' meetings during the night, it is thought necessary that *sāqī* the cup-bearer should be present. *Sāqī* is an Arabic word and we have no suitable word to translate it. In India we have liquor-houses and liquor-sellers, but there is no *sāqī* whose duty it is to offer cups during love-meetings. In our country we had no drinking of that kind and therefore no *sāqī*.

The Urdu poets are full of praise of liquor as will be seen from the following quotations :—

मस्ती व बेखुदीमें आसूदगी बहुत थी ।

पाया न चैन हमने तर्क शराब करके ॥ (मीर)

लुफ्ते मय तुझसे क्या कहं जाहिद ।

हाय कम्बख्त ! तूने पौ ही नहीं ॥ (दाग)

पिला मय आशकारा हमको किसको साकिया चोरी ।

खदाको जब नहीं चोरी तो फिर बन्देकी क्या चोरी ॥

मय भी है मीना भी है सागर भी है साकौ नहीं ।

जीमें आता है लगा दें आग, मयखानेको हम ॥ (गोया)

बहार आयी है भर दे बादए गुलगँसे पैमाना ।

रहे लाखों बरस साकौ तेरा आबाद मयखाना ॥

All the poets were not drinkers, but they symbolised liquor to love, and *sāqī* to poet and when using the symbol they felt intoxicated. Urdu poets owing to Persian or Arabic traditions were complaining against *falak* (sky), because they thought that it rotates by itself; and therefore it does not like that others should sit quietly at ease.

According to Muslim belief—and this is shared by Christians also—all the dead will be placed one day before God and will be sent to heaven or hell according to their good or bad deeds. In heaven they will get rivers of liquor and fairies, and in hell, they will have to face terrible fire. Musalmans also believe that those that will repent, will be forgiven, and as God is very merciful, He will forgive even those who will not be repentant.\* This day is called the *roze-mahshar* or *intiḡam* or *qayāmat-kā din*. This Day of Judgment is also responsible for Urdu verses, like the following :—

करीब है यार रोज़े महशर,  
छिपेगा कुशतोंका खून क्यों कर ।  
जो चुप रहेगी ज़बाने खंजर,  
लहू पुकारेगा आसतोंका ॥ (दाग)

\* The following Persian verse truly represents this idea :—

शुनीदम् कि दर रोज़े उम्मेदो बीम ।  
बदारा बनेका बेबख़्शद करीम ॥

है यह जुल्म चन्दरोज़ा  
 है एक दिन इन्तिकामका भी ।  
 अमीर हम्माम गर्म कर लें,  
 गरीबका भीपड़ा जलाकर ॥ (अमीर)

Urdu poets hope that the case against their beloved will be decided on the Day of Judgment; but some of the poets, have become suspicious that their case may not be taken up at all.

*Ishq* (love), *āshiq* (lover) and *māshūq* (beloved) are as much the life of Urdu poetry as liquor. *But* means an idol, but in Urdu poetry along with its Arabic synonym *sanam* it is used for the beloved. *Māshūq's* house is called the *butkhānā* or *dair* and the lover is called *butparast* or *sanamparast* (idol-worshipper). According to the *Qurān* that man is a *Kāfir* who worships and prays to gods other than God with the hope that these will give him what God alone can give, but the poets have used the word *kāfir*, for a beloved. (Ghalib says :—

मुहब्बत में नहीं है फ़र्क़ जीने और मरनेका ।

उसीको देखकर जीते हैं जिस काफ़िरपै दम निकले ॥

A Sufi Persian poet described himself a *kāfir* of *ishq*, thus :—

काफ़िरे इश्क़म मुसल्लानी मरा दरकार नेस्त ।

हर रंगे मन तार गश्ता हाजते जुन्नार नेस्त ॥

The poet means to say that he is mad after love (*i.e.*, love of God) and does not want

Muhammadanism, but at the same time he does not require the sacred thread even, as the sacred wire has gone through all his veins.

*Wāiz* or *nāsah* means a preacher, but Urdu poets use the word for those who claim the monopoly of religion and ridicule the true-worshippers of God, who are neither hypocrites nor followers of custom. Therefore Urdu poets poke fun at them and make them ridiculous in the eye of the public.

Ġhālīb says :—

कहां मयखानिका दरवाज़ा ग़ालिब और कहां वाइज़ !

पर इतना जानते हैं कल वह जाता था कि हम निकले ॥

Drink is *hārām* (prohibited) according to the Qurān and is a subject of religious sermons by preachers. But in the above verse Ġhālīb conveys very beautifully the idea that they do not preach for themselves, but only for others. The poet says that there is a great distance between a preacher and a liquor-shop, because the latter's business relates to prohibition and therefore he cannot be near it. But notwithstanding this, the poet asserts that the preacher was entering the liquor-shop when he was coming out.

*Shekh* and *zāhid* are also such words. *Shekh* means an elderly person and *zāhid* means teetotalter, but the Urdu poets used the

word for hypocrites and persons outwardly passing as religious men. The latter are always taken to task for their hypocrisy. The following is a specimen of such attacks :—

ज़ाहिद न तुम पियो न किसीको पिला सको ।  
 क्या बात है तुम्हारी शराबे तहरकी ॥ (ग़ालिब)  
 किसीकी तो ज़ाहिदकी होती मुहब्बत ।  
 बुतोंकी न होती खुदाकी तो होती ॥  
 हुआ है चार सिजदोंपर य दावा ज़ाहिदो तुमको ।  
 खुदाने क्या तुम्हारे हाथ जिनत बेच डाली है ?  
 य शेख़जी जो मुसल्ला बिछाये बैठे हैं ।  
 बुतोंकी यादमें आसन जमाये बैठे हैं ॥  
 किसीपर मर मिटे होंगे, मये गुलगूँ भी पी होगी ।  
 जवानीमें जनाबे शेख़ने क्या कुछ न की होगी ॥  
 ज़ाहिद शराब पीने दे मसजिद में बैठकर ।  
 या वह जगह बता कि जहाँपर खुदा न हो ॥  
 तके है ज़ाहिद शराबे गुलगूँ

हुआ है दिल भी ख़राब आधा ।

खिला दे साकी बलासे इसको,

डुबोके तूभी कबाब आधा ॥

*Sijdah* is kneeling and bowing down at the time of prayers. Perhaps somebody was taken to task by *zāhids* for not attending at the prayers, who retorted by saying that their boast of being religious men consisted only in kneeling four times. Has God sold out to you

heaven, so that you would be at liberty to admit or not to admit anybody at your sweet will? As a *zāhid* is a follower of religious routine he has no love for anybody, not even for God. As far as *shekhji* is concerned, the poet says that in his younger days, he must have drunk and loved somebody, but now he has turned the proverbial cat 'which was going on pilgrimage after devouring seventy mice.'

*Khizr* is the name given to an angel of the Muḥammadans. *Aṣvatthāmā*, *Balī*, *Vyās*, *Hanumān*, *Iḥlīṣan*, *Kṛpā* and *Paraśurāma* are considered to be ever-living, and such is also the case with *khizr*. There is a belief among Musalmāns that *khizr* guides and puts them on the right track, if ever they go astray. The quarter known as Kidderpore in Calcutta is named after *khizr*. The following verse of Dāgh explicitly explains the above meaning:—

हम इक रास्ता गलीका उसकी दिखाके दिलको हुए पशेमां ।  
य हज़ू ते खिज़्र को जता दो किसीकी तुम रहबरी न करना ॥

*Shaitān* or Satan is another angel of Musalmāns. According to the Qurān, when God created Adam He ordered all angels to bow down to him. All the angels obeyed the order, but Satan refused to do so, and said that as he was created from fire, and Adam was created from earth, he could not bow down to him. God was much displeased at Satan's pride and ordered him to leave heaven.

Satan demanded the reward for his services and which was that he be allowed to live up to the doomsday. When God granted his prayer, Satan said to Him that he would lead astray His worshippers. On this God said that those who would be His true worshippers would never be misled by him.

*Ādam* and *Havvā* (Eve) were the names given to the human couple who were created without parents. Before coming to the world, they used to live in heaven and were enjoined by God not to eat the forbidden fruit, but being misled by Satan, Eve herself tasted it and made her husband taste it too. He was then ordered to quit heaven. The poet Ghālib has very nicely put the idea underlying the story in the following lines :—

निकलना खूदसे आदमका, सुनते आये थे लेकिन ।  
बहुत बेआबरू होकर तेरे कूचेसे हम निकले ॥

Jesus Christ was the founder of the Christian religion, but Muhammadans also consider him as one of their prophets. It is said that Christ used to cure patients of their maladies and make the dead come to life again. A lover is cured of his disease by the generous glances of his beloved and therefore the Urdu poets call their beloved *Īsā*, *Masīh* or *Messiah*.

वादा है मेरे मसीहासे यहां आनेका ।  
एक दम और न आये जो अजल आयी हो ॥

Shīrī Farhād, Lailā Majnū and Zulekhā Usuf are famous as true lovers. Shīrī was a very beautiful woman of Irān and Farhād, a Chinese artist, was very much enamoured of her. Khusro, the Shah of Irān, also fell in love with her and somehow or other took her to his palace. But Shīrī was in love with Farhād and used to bewail her separation from him. Khusro, with the consent of Shīrī, wanted to test the genuineness of Farhād's love and proposed that Farhād should cut out a canal through a mountain and bring it to the palace and if he succeeded in this, he would get Shīrī as a reward. But when Farhād did bring the canal to the palace, the Shah misrepresented to him that Shīrī had died. This led to the suicide of Farhād and when Shīrī got this news, she also committed suicide. Majnū, whose real name was Qais, was an inhabitant of Nejd, the land of the Wahābi leader Ibn Saūd, now King of Hedjaz. He was so mad after Lailā that he was unconscious of his body even. Urdu poets sometimes describe themselves Farhād or Majnū and at times more than they. A poet addressing his beloved says:—

कौसो फ़रहादके किस्से तो सुना करते हो लेकिन ।

दाद दो इसकी कि हमने तुम्हें कैसा चाहा ॥

Usuf was also a prophet of the Musalmāns and lived in the land of Kinān—Canaan of



the Bible. It is said that he was so beautiful that three-fourths of the world's beauty was found in his own person. But his brothers grew jealous of him and sold him to an Egyptian trader, who in his turn sold him to the king of Egypt. The queen of Egypt named Zulekhā was very fond of him, made love proposals to him and left no stone unturned to gain her object. But when he did not comply with her request, she caused him to be put in prison and made him uneasy by other means also. At last, when the king was apprised of the facts, he proclaimed Usuf his heir and successor and after some time Usuf became king. Usuf's father Yāqūb had lost his eyesight owing to his separation from his son, but when he heard that his son Usuf was king of Egypt and hale and hearty, his eyesight returned to him. Urdu poets have given a graphic description of the horrors of the Egyptian jail, the eyesight of Hazrat Yāqūb and the beauty of Usuf. A poet says:—

तुम वो यूसुफ़ हो कि अच्छा भी तमाशाई हो ।  
 दीदए हज़्रते याकूबकी बीनाई हो ॥

Sufism and *ishq* and *āshiq* and *sūfi* are synonyms. It is difficult to say positively whether the word *sūfi* comes out of the Greek word *sophia* or the Arabic word *soof*, but most probably its origin is *sophia*, which means

wisdom and Sūfīs being lovers of God are taken to be wise. The Arabic word stands for wool or fur and Persian saints' robes are generally woolen, therefore it is not surprising that God-loving saints came to be called Sūfīs and their doctrines Sufism or *Tasavvuf*. *Tasavvuf* is a sort of *Vedānta*. Sūfīs believe and say that all souls have sprung from God and will return to Him in the end. Whatever He has created is His own soul. Everything is useless without the love of God. Worldly life is separation from God and so on and so forth. Bigoted Musalmāns give Sūfīs the name of *rind* or non-followers of religious precepts. But several Persian and Urdu poets feel proud of imitating the Sūfīs and using the word *rind* for themselves in the sense of fearless. In short, Sufism is a kind of *ekātmavāda* or *sarvātmavāda*.

Sūfīs consider themselves *āshiq* and God *māshūq*. *Ishq* or love is said to be of two kinds, the one is called *ishqe haqīqī* and the other *ishqe majāzī*. *Haq* means God, hence *ishqe haqīqī* is 'love of God.' God is called *māshūqe haqīqī*. *Ishqe majāzī* is love of worldly things or men, hence man is a *māshūqe haqīqī*. *Ishqe kāmīl* is another name for *ishqe haqīqī*. Many Urdu poets think that the *ishqe majāzī* is a stepping stone to *ishqe haqīqī*, therefore Urdu poetry is full of the doings of *āshiq* and *māshūq*.

Inspite of Sufism being a part and parcel of Islam, bigoted Musalmāns call it *kufṛ* (infidelity) and do not hesitate to call Sūfīs, *kafīrs* and *rīnds*. The reason seems to be that the basic principle of Sufism is *Advaitavāda* of the *Vedānta* philosophy which with a little admixture of the *Yoga* and *Bhakti* (devotion) has been cast into the Muslim mould. Persia and Arabia had relations with India; and as the '*Brahmavāda*' of the *Vedānta* was analogous to the '*tauḥīd*' (one-God doctrine) of Islam, there arose a sect which though retaining Musalmān appearance, became *prema-mārgī Vedāntī*. There was a time when *tasavvuf* was the most famous and important doctrine in Arabia and Mesopotamia and all learned men were turning towards Sufism.

Umar-bin-Usmān-e-Makī had written very wonderful books on Sufism, but did not show them to anybody. It is well known that when the *guru* of Śrī Rāmānujāchārya initiated him into *Vaiṣṇavism* he expressly forbade him not to divulge the *mantra* to anybody. But Rāmānuja disobeyed the injunction of his *guru* and began to shout the *mantra* from the top of a hill close by, for the simple reason that he alone would be responsible for the violation of his *guru's* order and would gladly undergo any punishment, but the hearers of the blessed *mantra* would be benefited; for the latter must not be deprived

of this great benefit, for his own safety. And so it was that when the works of Makī came into the hands of God-loving Mansūr, he began reading them openly in the market-place and street-corners. The bigoted Maulavīs became enemies of not only of Mansūr, but were much dissatisfied with Umar-bin-Usmān too and this created dissension between them. Mansūr was compelled to leave for Baghdad, but when difference arose between the learned Junaid and himself, he repaired to Shustar and lived there not as a saint or devotee but as a learned man.

Afterwards Mansūr went to Mecca and for a year gave himself up to religious penances and austerities before the *Kaaba*. He returned to Baghdad again, but people began to detest him, so much so that he visited fifty cities, but nowhere was he allowed to stay. The bigoted Musalmāns made his life miserable, and in Persia he was proclaimed an infidel and put to death. The following verse in connection with the capital punishment of Mansūr \* is very familiar to Urdu readers:—

चढ़ा मन्सूर सूलीपर पुकारा इश्कबाज़ोंको ।

य उसके बामका ज़ीना है आये जिसका जो चाहे ॥

\* The real name of Mansūr was Husain and his father's name was Mansūr. But Husain adopted the name of his father and made him famous all over the world.

It is said that when Mansūr was being taken to the scaffold, he cast his eyes on the crowd and shouted हक, हक अनअल हक (ब्रह्म, ब्रह्म अहं ब्रह्मास्मि). A faqir came forward and asked him what *ishq* was. He replied, "You will see to-day, to-morrow and the day after, *i.e.*, to-day he will be beheaded, and to-morrow burnt and the day after will be disgraced."

There was another *āshiq* martyr, named Sarmad. He was an Armenian Jew and had accepted the Prophet's religion. He came to trade in India and reached Delhi during the reign of Shah Jahan. Dārā Shikoh, the heir-apparent of Shah Jahan, was a great admirer of Sūfīs. He had caused the Vedas, the Upaniṣads and other Sanskrit books to be translated into Persian. Sarmad was an influential Sūfī and used to visit Dārā. He also pronounced his benediction that Dārā would get the throne. But this cost him his life, for Aurangzeb conspired with the Mullāhs and got a *fatwa* (verdict) from them for the murder of Sarmad. When Sarmad got the news, he said :—

देर अस्त कि अफसानए मन्सूर कुहन शुद ।

अकनू सरे नौ जलवा दिहम् दारो रसनरा ॥

*i.e.*, it is long that the story of Mansūr has become old. Just now I renew it by mounting the gallows.

On the day of his murder Sarmad said :—

बज़्मे इश्क तो अम् मौ कुशन्द ग़ौगा एस्त ।

तो नीज़ बरसरे वाम आ कि खुश तमाशा एस्त ॥

*i.e.*, I am being murdered for the crime of my love for Thee and this is the cause of the uproar. Come Thou on the housetop and behold how good the sight is.

As *tasavvuf* (mysticism) has come into Urdu and Hindi through Persian, it is necessary to say something about the works on the subject in Persian. The oldest book on metaphysics and ethics in Persian is *Hadiquā* by Hakim Sanai. In this book are described the effects that are produced on soul, by the association of body and mind. The ideas of purity, mercy and devotion are also exhaustively dealt with in it. The next book is *Masnavī Attār* by Khwaja Farid ud-din Attār. Maulana Jalāl-ud-dīn Rūmī, whose *Masnavī* is the most authoritative work on Sufism speaks very highly of Sanai and Attār. Says he, ‘Attār is my soul and Sanai the two eyes.’ Maulānā Rūmī flourished in the thirteenth century A.D. His *Masnavī* is sung in such a way in Persia, Bokhara, Afghanistan and India that hearers could hardly restrain themselves, and became senseless. Maulānā Rūmī was a believer in *ātma-vāda* (spiritualism), *advaita-vāda* (monism) and *janmāntara-vāda* (transmigration

of soul). In the following Persian verse he reveals his love of God :—

शाद बाश ऐ इश्क ! ख़ुश सौदाए मा ।  
 ऐ तबीबे जुमला इल्लतहाए मा !  
 ऐ दवाए नख़वतो मामूसे मा !  
 ऐ तो अफ़लातूनो जालीनूसो मा !

O love! my good madness, O physician of all my maladies, O medicine of my pride and fame, O my Plato and Jālinūs be happy.

Munshi Maheshprasād Sādhu Maulavī Fāzil says, 'Maulana Roomi flourished in the 13th century. During those days and before that time, India had connection with Afganistan, Balkh, Persia and Arabia. \* \* \* Indian knowledge and sciences were carried and propagated there by Al-Beruni, Masudi and other learned men, hence it is undoubted that several important conclusions of the Maulana are really based on Indian knowledge and science.' \*

Khushro Naosherwā, king of Iran, had got the '*Panchatantra*' translated into Pahlavi by Hakim Barzor. He reigned from 531 to 579 A.D. and this shows that the story of a lion and a hare which the Maulānā has given in his *Masnavi* is based on the Indian story.†

\* मौलाना रुम और उनका काव्य (भूमिका)

† बुद्धिर्यस्य बलं तस्य निर्बुद्धेस्तु कुतो बलम् ।

पश्य सिंही मदीन्मत्तः शशकेन निपातितः ॥

The Upanishads had already been translated during the reign of Naosherwā, therefore there is no doubt that the Maulānā had knowledge of the teachings of Indian spiritual science before he composed his famous work. But this Indian science was placed by Muslim Sūfīs before us in the garb of *tasawwuf* (Sufism).

It is a matter of great regret that Sufism which had such spirited followers, as Mansūr and Sarmad, who gave up even their lives for the cause, did not remain in its pristine glory, owing to men of loose morals that had come into the fold. Amir Khusro, though a disciple of a Sūfī, was very much displeased with them. But notwithstanding of this, Khusro's Persian poetry is very highly appreciated by Sūfīs and it is said that on hearing it some of them lost senses, others became insane and some actually died. The cause of the degradation of Sufism seems to be that some of them have openly declared *ishqe majūzī* as *ishqe haqīqī* in disguise and proclaimed some of the drunkards and men of loose character as the Sūfīs who have reached up to God.

In writing about Umar Khayyam Maulānā Shiblī says :—"It is clearly proved that he certainly used to drink. It is much to be regretted that he was a philosopher and not a Sūfī, otherwise this liquor would have been



declared as the liquor of knowledge as in the case of Hāfiz.’’

To explain difficult subjects by stories is a very old method of interpretation. Sometimes the matter is explained by similes and metaphors in such a way that an ordinary reader cannot grasp the real meaning and thinks of only the meanings of the words. He takes the story at its face value. And at other times small points are expanded and big volumes are written on them. In the Vedas we find the story of the battle of Indra against Vritra and the illicit connection between Ahalyā and Indra. These are all allegorical stories and are meant to illustrate atmospheric phenomena. Vritra is cloud and Indra is the rising sun, similarly Ahalyā is night and is outraged by Indra—the sun. The readers of *Purāṇas* which have carried the metaphors too far, having no idea of the real matter, take them as facts. This system of interpretation underlies the Buddhist *Jātaka* stories also. These stories generally are fictitious and are used to explain the the abstruse doctrines. This was the case with the stories of *Masnavī* also, which were generally love-stories written in verse of which the lines rhyme. Maulānā Rūmī has also followed this old method. His idea was to place Sūfī doctrines before the common people in the most acceptable form. He,

therefore, utilized stories that were commonly known to people, for he says:—

खुशतराँ बाशद कि सिरेंदिलबराँ ।

गुफ़्त आयद दरहदीसे दीगराँ ॥

*i.e.*, it is better that the secrets of the beloved be made known through the conversation of others. The Sūfī poets of Hindi describe the beauty and other enchanting qualities of the beloved and make their hero fall in love with the heroine and then carry the *ishqe majāzī* to the plane of *ishqe haqīqī* and at the end explain the allegory. Just as in the *mukrīs* of Khusro, the author in the end says that what he was driving at was not what the reader was thinking about, but something else, so the *Masnavī* brings the reader to a place which he never thought of in his dreams. The Sūfī poets of Hindi were Qutban Shekh, Manjhan, Jaisī, Usmān, Qāsim Shāh and Noor Muhammad and they respectively wrote the books, named *Mrigāvatī*, *Madhumāltī*, *Padmāvat*, *Mugdhāvatī*, *Premāvatī*, *Swapnavatī* and *Hans Jawāhar*. But Jaisī is pre-eminently the best of the lot.

Malik Muhammad Jaisī was a resident of Jais in the district of Rai Bareili. Jais is in Baiswārā, so his language is Baiswarī or eastern Hindi. The hero of his story is Ratansen of Chittor and the heroine is Padmāvatī, the daughter of Gandharvasen, the king of Simhal.

The story is made to convey the idea that love's path is full of thorns and the man who does not care about obstacles reaches his destination and obtains God's light. Jāisī, being a Musalmān, his faith in his religion was great, hence in the beginning of his work he has praised the Prophet and the four friends (*chār yār*). But the story has been written so well, that unless a reader knows the writer he cannot suspect him to be a man of a different faith. The description of the marriage ceremony, the usages and customs connected with it and the worship of the *devatās* and connected rituals are given so graphically and elaborately and at the same time so beautifully that no Hindu writer can improve on it. The style of Jāisī is so fascinating and artistic that a well-decorated picture comes before the eyes of the reader.

The story of the Padmāvat, in short, is as follows :—

“Padmāvatī was the daughter of Gandharvasen, the king of Siṃhal. She had no equal in beauty and loveliness in the whole world. She had a parrot, handsome and learned, who was called Hīrāman. Owing to the king's wrath, the parrot flew from Siṃhal and reached Chittor, where Raja Ratansen purchased it for a lac of rupees. One day when the Rājā was out for hunting, his queen Nāgmatī grew very proud of her beauty and asked Hīrāman, the

parrot, whether there was any woman, as beautiful as she. The parrot replied that the difference in beauty between the queen and Padmāvati (the princess of Siṃhal) was that between the dark night and the bright day. The queen was very much disconcerted at the reply, and fearing lest the parrot may inform the Raja about Padminī ordered her handmaid to kill it. But afraid of the king's great displeasure the handmaid concealed the parrot in her house. When the king returned he did not see the parrot, and became very angry. But when it was brought before him the parrot related the whole story and gave a full description of Padminī's beauty. Excited by this, the king fell down senseless. Coming to himself he left his capital and kingdom dressed as a *jogi*. The parrot acted as his guide and sixteen thousand princes followed the king in the garb of *jogis*. From Kalinga this party of *jogis* sailed for Siṃhal and reached there after experiencing many and great hardships.

“The Raja made a Śiva temple his headquarters and began along with the other *jogis* to meditate on Padmāvati. Hirāman carried the news to Padmāvati. On account of sincere love of the Raja, Padmāvati also became uneasy and on the day of *Śrī Pañchamī* went to worship Śiva in that very temple. But the Raja, unable to stand the charm of her beauty, lost his senses

and Padmāvatī returned to her palace. When he regained his senses, the Raja was much perturbed. The princess on hearing the Raja's condition, sent words to him saying that he lost the opportunity that presented itself to him and that it was not possible for him to have her, unless he invaded the fort. Having obtained supernatural powers from the god Śiva, the Raja tried to enter the fort with the other *jogis*, but as the day had already dawned, he was arrested. When Ratansen was being carried to the scaffold under orders of Gandharvasen, the king of Siṃhal, the sixteen thousand *jogis* attacked the fort and besieged it. Ratansen was victorious by the help of Mahādeva, Hanumān and other gods. Having recognized Mahādeva among the *jogis*, Gandharvasen asked him to give Padmāvatī in marriage to whomsoever he wished and thus Raja Ratansen and Padmāvatī came to be married. Ratansen brought his new bride to Chittor.

“There was in the court of Ratansen a pandit named Rāghava Chetan. He had obtained the services of a Yakshiṇī and was thus able to show the moon on the first day (*pratipada*) after the new moon. For this the Raja was much displeased and drove him out of court. In order to avenge the insult Rāghava went to king Allāh-ud-dīn and highly praised the beauty of Padmāvatī or Padminī. On this the king Allāh-ud-dīn sent word to the Raja to send

Padmini to his *harem*. This enraged the Raja very much and he prepared himself for fight. Allāh-ud-dīn laid siege to Chittor, but unable to enter the fort he pretended to sue for peace. When the Raja was playing at chess with Allāh-ud-dīn, the latter caught a glimpse of Padmini's beauty, by its reflection on a mirror and became senseless for a time. On the day of the king's departure for Delhi, when the Raja went to see him off at the outer gate the soldiers of Allāh-ud-dīn, who were kept concealed near by, captured the Raja and sent him to Delhi.

“At first Padmini was much perplexed, but afterwards she made a plan to deliver her husband from the enemy. Gorā and Bādal were two very brave Kshatriyas and they managed to send armed soldiers in 700 palanquins to Delhi and sent word to Allāh-ud-dīn that Padmini would go to his *harem* after seeing her husband. The king was caught into the trap. A palanquin was placed before the Raja's cell. A blacksmith came out of it and cut off the Raja's fetters. The Raja got upon a horse which was already kept in readiness and drove off. Gorā engaged himself in encounters with Allāh-ud-dīn's forces, and Bādal saw Ratansen reach Chittor safely. On his return to Chittor, Padmini informed him that Devapāl, the Raja of Kumbhalner, had sent her an insulting proposal.

Ratansen lost no time and besieged Kumbhalner and a deadly battle ensued in which both the Rajas were killed. Ratansen's body was brought to Chittor and both his Ranis ascended the funeral pyre and were reduced to ashes. When Allāh-ud-dīn again went to invade Chittor, he found there only a heap of ashes.

In the end of the story the poet explains the allegory thus:—

तन चितउर मन राजा कीन्हा ।  
 हिअ सिंहल बुधि पदमिनि चीन्हा ॥  
 गुरु सुआ जेहिं पंथ देखावा ।  
 बिन गुरु जगत को निरगुन पावा ॥  
 नागमती यह दुनिया धन्धा ।  
 बांचा सोई न यहि चित बंधा ॥  
 राघव दूत सोई सयतानू ।  
 माया अलाउदी सुलतानू ॥  
 प्रेमकथा यहि भांति बिचारू ।  
 बूझि लेहु जो बभूहि पारू ॥

In the beginning of the 19th century Mīr Walī Muhammad Nazīr had composed a number of *masnavis*. He was known as Nazīr Akbar-ābādī. Akbarābād is a quarter in the city of Agra, which is now known as Tājgunj. It was the capital of Emperor Akbar. Nazīr left his mortal frame in 1832 A.D. Some of the

names of his *masnavis* were *Ādamīnāmā*, *Jogīnāmā*, *Kauṛīnāmā*, *Banjāranāmā*, *Buṛhāpēnāmā*, etc. He wrote in so simple and attractive a language that even to-day his verses are in everybody's lips in Agra and elsewhere. The following are a few examples:—

यारो सुनो य दधिके लुटैयाका बालपन ।  
 औ मधुपुरी नगरके बसैयाका बालपन ॥  
 मोहन सरूप नृत्य करैयाका बालपन ।  
 बनबनमें ग्वाल गीएं चरैयाका बालपन ॥  
 ऐसा था बाँसुरीके बजैयाका बालपन ।  
 क्या क्या कझं मै कृष्ण कन्हैयाका बालपन ॥  
 पर्देमें बालपनके ये उनके मिलाप थे ।  
 जोती सरूप कहिये जिन्ह सो वो आप थे ॥

He had an exceptional knack of explaining such difficult subjects as *tasavvuf* (mysticism). On "What is death" he says:—

जो मरना मरना कहते हैं, वह मरना क्या बतलाय कोई ।  
 वाँ जो हर बाहें खोल मिले, सब अपनी अपनी छोड़ दुई ॥  
 सी डालो आँख दुरंगीकी, जब एकरंगीने मार सुई ।  
 नै मदींका गुलशोर रहा नै औरतकी कुछ आह हुई ॥  
 माटीकी माटी आग अगिन, जल नीर पवनकी पवन हुई ।  
 अब किससे पूछिये कौन सुआ, और किससे कहिये कौन सुई ॥  
 याँ एक तरफ तो दूल्हा था और एक तरफको दुलहन थी ।  
 जब दोनो मिलकर एक हुए तब बात रही क्या पर्देकी ॥



नै राजाका सन्देह रहा नै भेद रहा कुछ रानीमें ।  
 जब घेरे मिल गये घेरोंमें और पानी मिल गया पानी में ॥  
 याँ जिनको जीना मरना है, ऐ यार उन्हीको डरना है ।  
 जब दोनो दुख सुख दूर हुए, फिर जीना है ना मरना है ॥

The following quotations from the writings of Nazir proved his mastery over the language, elegance of his style and grasp of questions not only of this world but of the other world also :—

कोई कहता है कि जोगीजी किधरको आये ।  
 सच कहो कौनसी नगरीमें तुम्हारा है वतन ॥  
 तुम तो आते हो नज़र हमको नयेसे जोगी ।  
 सच कहो जोग लिया तुमने य किसके कारन ॥  
 गर गुरु हुक्य हो बनवा दें तुम्हारा अस्थल ।  
 शहरमें बागमें या बर लबे दरियाए जुमन ॥  
 याकि मथुरा जो पसन्द आये तो वाँ जगह लें ।  
 या खदिर बनमें महाबनमें हो या वृन्दाबन ॥  
 जब तो सुन सुनके कहा मैने य उससे बाबा ।  
 तुमको क्या काम फ़कीरोसे य करना अनबन ॥  
 और वतन पूछ हमारा तो य सुन बाबा ।  
 या गली दोस्तकी या यारके घरका आगन ॥

—जोगीनामा ।

मसजिद भी आदमीने बनायी है याँ मियाँ ।  
 बनते हैं आदमी ही इमाम और खुतबाएँ ॥

पढ़ते हैं आदमी ही करान और निमाज़ याँ ।  
 और आदमी ही उनकी चुराते हैं जूतियाँ ॥  
 जो उनकी ताड़ता है सो है वह भी आदमी ॥

—आदमीनामा ।

क्या क़हर है यारो जिसे आ जाय बुढ़ापा ।  
 और ऐश जवानीके तर्ई आय बुढ़ापा ॥  
 दशरतकी मिला खाकमें ग़म लाय बुढ़ापा ।  
 हर कामको हर बातको तरसाय बुढ़ापा ॥  
 सब चीज़को होता है बुरा हाय बुढ़ापा ।  
 आशिक़को तो अल्लाह न दिखलाय बुढ़ापा ॥

—बुढ़ापेनामा ।

टुक हिस्सों हवाको छोड़ मियाँ मत देस बिदेस फिरे मारा ।  
 क़ज्जाक़ अजलका लूटे है दिन रात बजाकर नक़ारा ॥  
 क्या बधिया भैंसा बैल शतर क्या गोनें पल्ला सिर भारा ।  
 क्या गेहूँ चावल मोठ मटर क्या आग धुआँ और अंगारा ॥  
 सब ठाठ पड़ा रह जावेगा जब लाद चलेगा बंजारा ॥

—बंजारानामा ।

काँटा किसीको मत लगा, गो मिसले गुल फूला है तू ।  
 वह तेरे हक़में तीर है, किस बातपर भूला है तू ।  
 मत आगमें डाल औरको एक घासका पूला है तू ।  
 सुन रख य नुकता बेख़बर किस बात पर फूला है तू ॥  
 कलजुग नहीं करजुग है यह, याँ दिनको दे और रातको ले ।  
 क्या खब सौदा नक़्द है, इस हाथ दे उस हात ले ॥

—कलजुग ।

तन सूखा कुबड़ी पीठ हुई घोड़ेपर ज़ीन धरो बाबा ।  
 अब मौत नकारा बाज चुका चलनेकी फ़िक्र करो बाबा ॥  
 —फ़कीरोंकी सदा ।

कौड़ी हुई तो दुनियामें नक्शे नवीन हैं ।  
 काड़ी नहीं तो पास तो कौड़ीके तीन हैं ॥  
 —कौड़ीनामा ।

## 6. DIFFERENCE IN STYLES OF HINDI AND URDU

There is a great deal of difference of style between Hindi and Urdu compositions, because Hindi looks up for inspiration and guidance to Sanskrit and Prakrits while Urdu to Persian and Arabic. Moving in the wake of Persian the Urdu poets have written on *bulbul* and *gul* and drawn largely on Persian vocabulary and metaphors. In India we generally compare eyes to lotus or fish eyes of deer. Large eyes are considered to very pleasing and Muhammadan poets of Hindi also have accepted this idea. But the Urdu and Persian poets of India have compared eyes to *nargis* and almond. Maulana Shibli did not appreciate the simile and he remarked that the likeness of eye with the *nargis* was very well-known, but when *nargis* was seen, it was found that its flower was like a cup, which had nothing to do with an eye. On investigation it came to light that at the beginning of the

Persian poetry, Turks were the *māshūq* (beloved). Their eyes were smaller and round and on this basis the old poets applauded smaller eyes.

Such is the case with *bulbul* (nightingale) and *gulāb* (rose) also. In Persia during the spring rose blossoms forth and nightingale comes and sits on it and commences speaking ; so much she speaks that sometimes her heart bursts forth and she dies ; but nothing of the sort has ever happened in India. Still the Urdu and the Persian poets here write in the same strain. Love overtures in India have been made from the man's side and woman had to respond to them. But such, however, is not the case in Urdu and Persian poetry where there is no place for a woman, and in her stead a person falls in love with a boy ; but this is unnatural. Though Maulanas Hālī and Shiblī condemned it, yet they were unable to change the nature of the poets of Urdu.

The late Shams-ul-ulemā Maulānā Muhammad Husain 'Āzād' says :—

शाहराना उर्दूका नौजवान जिसने फ़ारसीके दूदसे परवरिश पायी, उसकी तबीयतमें बहुतसे बुलन्द खयालात और मुबालगा मज़ामीनके साथ वह हालात और मुल्की रस्में और तारीख़ी इशारे आ गये, जो फ़ारस और तुर्किस्तानसे खास तअल्लुक रखते थे और भाषाके तबए मुख़ालिफ़ थे। साथ इसके फ़ारसीकी नज़ाकत और

लताफ़त तबएके सबबसे उर्दू के खयालात अकसर ऐसे पेचीदा हो गये कि जो बचपनसे हमारे कानोंमें पड़ते और ज़ेहनोंमें जमते चले आते हैं, इस लिये हमें मुश्किल नहीं मालूम होते। अनपढ़ अनजान या ग़ैर ज़बानवाला इन्सान सुनता है तो मंह देखता रह जाता है कि यह क्या कहा। इस लिये उर्दू पढ़नेवालेको वाजिब है कि फ़ारसीकी इनशापर्दाज़ीसे ज़रूर आगाही रखता हो।

फ़ारसी और उर्दूकी इनशापर्दाज़ीमें जो दुश्खारी है और हिन्दोकी इनशामें आसानी है, उसमें एक बारीक नुक्ता ग़ौरके लायक है। वह यह कि भाषा ज़बान जिस शैका बयान करती है, उसको कैफ़ियत हमें उन ख़तो ख़ालसे समझाती है, जो ख़ास उसी शैके देखने, सुनने, सूँघने, चखने या कूनेसे हासिल होती है। इस बयानमें अगर्चे मुबालग़ोंके ज़ोर या जोशी ख़रोशको धूमधाम नहीं होती, मगर सुननेवालेको जो असल शैके देखनेसे मज़ा आता है, वही सुननेसे आ जाता है। बरख़िलाफ़ शीराए फ़ारसके कि यह जिस शैका ज़िक्र करते हैं, साफ़ उसीकी बुराई भलाई नहीं दिखाते, बल्कि उसके मुशाबह जिसे हमने अपनी जगह अच्छा या बुरा समझा हुआ है, उसके लवाज़मातको शै अब्वल पर लगाकर इनका बयान करते हैं। मसलन् फूलकी नज़ाकत, रंग और खुशबूमें माशूकसे मुशाबा है। जब गर्मीकी शिहतमें माशूकके हुस्नका अन्दाज़ा दिखाना हो तो कहेंगे कि मारे गर्मीके फूलके रुख़सारीसे शबनमका पसीना टपकने लगा।

यह तशबोह और इस्तियारे अगर पास पासके हों और आंखोंके सामने हों, तो कलाममें निहायत नज़ाकत और

लताफ़त पैदा होती है। लेकिन जब दूर जा पड़े और बहुत बारीक पड़ जायं, तो दिक्कत हो जाती है। चुनांचे हमारे नाज़ुक ख़याल किसी बादशाहके इक़बाल और अक्लके लिये इस क़दर तारीफ़पर क़नाअत नहीं करते कि वह इक़बालमें सिकन्दर यूनानी और अक्लमें अरस्तू सानी है, बल्कि बजाय इसके कहते हैं कि अगर इसका हुमाएँ अक्ल ओज इक़बालसे साया डाले, तो हर शख्स किशवर दानिश व दौलतका सिकन्दर और अरस्तू हो जाय, बल्कि अगर इसके सीनेमें दलायल अक्लका दरया जोश मारे, तो तबक़एँ यूनानको ग़र्क़ कर दे। अब्बल तो हुमाकी यह सिफ़त खुद एक बेबुनयाद फ़ज़्र है और वहभी इसी मुल्कके साथ ख़ास है। इसपर इक़बालका एक फ़लकुल अफ़लाक़ तैयार करना और उसपर नुक्ताएँ ओजका दर्याफ़्त करना देखिये। वहां उनके फ़ज़्रि हुमाका जाना देखिये। फिर ज़मीनपर उस ख़याली आस्मानके नीचे एक तदबीरका यमन बसना देखिये, फिर उस फ़ज़्रि हुमाको बर्क़तका इस क़दर आम करना देखिये, जिससे दुनियाके जाहिल इस ख़याली यूनानमें आकर अरस्तू हो जायं।

दूसरे फ़िक़रेमें अब्बल तो उल्लाएँ हिन्दने तेंवरसे तूफ़ान का निकलना माना ही नहीं है। इसपर तबक़एँ यूनानका अपने फ़िलसफ़ीकी तुहमतमें तबाह होना वग़ैरह वग़ैरह ऐसी बातें और रवायतें हैं कि अग़चें हमारे मामूली ख़यालात हों, मगर ग़ैर कौम बल्कि हमारे भी आम लोग उससे बेख़बर हैं, इस लिये बेसमभायें न समझेंगे। और जब बातको ज़बानसे कहकर समझानेकी नौबत आयी तो लुफ़े ज़बान कुजा और

यह नहीं तो तासोर कुजा ? मज़ा वही है कि आधी बात कही और आधी मुंहमें रही और सुननेवाला फड़क उठा । तार बाजा और राग बूझा । इन ख़ालो रंगीनियों और फ़र्ज़ी लताफ़तोंका नतीजा यह हुआ कि जो बातें बदीही हैं और महसूसतामें अर्थ हैं, हमारी तशबीहों और इस्तयारोंके पेचदर पेच ख़यालोंमें आकर वह भी आलमें तसव्वरमें जा पड़ती हैं, क्योंकि ख़यालातके अदा करनेमें हम अव्वल अशियाए बेजानको जानदार, बल्कि अक्सर इन्सान फ़र्ज़ करते हैं । बाद इसके जानदारों और आकिलोंके लिये जो बातें मुनासिब हाल हैं, इन बेजानोंपर लगाकर ऐसे ऐसे ख़यालात पैदा करते हैं जो अक्सर मुल्के अरब या फ़ारस या तुर्किस्तानके साथ कौमी या मज़हबी ख़ुसूसियत रखते हैं ।\*

## 7. HOW THE INFLUENCE IS FELT

The greatest influence of Persian on Hindi is, that there has come into existence a Muhammadan phase of the language which is called Urdu. This Urdu, as we have already seen, has become independent of Hindi in so far as words and forms of expression of thoughts are concerned. The gulf between Hindi and Urdu seems to be unbridgable, and the common language movement of the Education Department of the U. P. is foredoomed to failure. Notwithstanding this difference between Hindi and Urdu, the structure of Urdu remains what it

\* Abe Hayāt, pp. 53-54.

was. It has retained pronouns, almost all nouns and verbs and a few adjectives together with all inflectional terminations. Rules governing the change of singular nouns to plural ones and masculine nouns to feminine remain the same.

The men who came from Arabia, Persia or Turkey used some of the articles brought out from those countries. The words were familiar to their children. A few of those things entered into the Hindu society. Of clothes, we have जामा, नौमा, बगलबन्दी, मिर्ज़ाई and these are used by the most conservative Hindus. The जामा used to be a very long garment, longer than अंगरखा and covered the whole body with the exception of head and feet. It used to be very wide, and a very big piece of cloth was required to make it. Hindus and Muhammadans both went to the king's court with *jāmā* on. As time passed it became customary for a bridegroom to wear *jāmā* during his marriage ceremony. Now the *jāmā* is fast disappearing and we think that in the next decade the English coat will take its place. A नौमा was the underwear or as the name signifies a *half-jama*. It has already gone out of use. A बगलबन्दी is an abridged edition of *jāmā*. It does not go much below the waist, and thanks to the Swadeshi movement it has come to stay. A *mirzai* seems to have some connection with the word *mīrzā*. *Mīrzā*



is a title of the Turk and it is not improbable that the Turk horseman used a sort of *half aṅgarākhā*, which came to be called a *mirzai*. Other foreign names connected with dress are लबादा, क़बा, चोगा, आस्तीन, गरबान, पायजामा, इज़ारबन्द, आम्नामा, रुमाल, शाल, दोशाला, बुर्का, तकिया, गावतकिया, पायताबा, etc.

In ornaments we have गुल्बन्द, हिमायल (हमेल), बाज़ बन्द, ज़ंजीर, पाजिब, etc. In dry fruits and sweets, we have the words किसमिस, पिस्ता, बादाम, मुनक्का, ख़ बानी, अंजीर, etc., and in fresh fruits we use the words बेदाना, अनार, सेब, बिही, शहतूत, etc. In sweets हलवा, बाल्शाही, क़लाक़न्द, जलेबी, etc., are all Persian words. दस्तख़ान, चपाती, पुलाव (सं. पुलाक), शोरबा (सुरवा), ज़र्दा, क़लिया, क़ूर्मा, हरीरा (हरेरा), क़बाब, अचार, सुरब्बा, गुलाब, बेदमुश्क, तबक़, रक्काबी, तश्तरी, चमचा, आबख़ोरा (अमख़ोरा), ख़ोरा (ख़ोरवा-क़टोरा), किश्ती, हश्माम, कीसा (ख़ोसा), साबुन, शीशी, शोशा, काहगिल, शमादान, फ़ानूस, तंवर (तन्दूर), मुश्क, नमाज़, रोज़ा, ईद, शबेबरात (सुबरात), शादो, ग़मी, काज़ी, साक़ी, हुक्का, नेचा, चिलम, बन्दूक, तख़्ता, नर्द, गंजीफ़ा, हावनदस्ता (हमामदस्ता or इमामजस्ता), आफ़ताबा, फ़तीलसोज़ (पतीलसोज़ or पोतलसोज़), etc., have all come into Hindi from or through Persian.

We have such a large stock of words of

Arabic, Turkish and Persian origin in the Hindi of to-day that it seems quite impossible to replace them with Hindi or Sanskrit words. Such words are दलाल (दलाल), फ़राश, मज़दूर (मजूर), वकील, बज़ाज़ (बजाज), ज़ल्लाद, सराफ़ (सराफ), मसख़रा, नसीहत, लिहाफ़, तोशक, चादर, सूरत, चेहरा, तबीअत, मिज़ाज, बर्फ़, बुलबुल, पर, दावात, क़लम, स्याही, ज़लाब, रुक्का, ऐनक, चश्मा, सन्दूक, कुर्सी, तख़्त, लगाम, ज़ीन, तंग, रकाब, पाश्चन्दाज़, नाल, कीतल, वफ़ा, जहाज़, मस्तूल, तहमत, दर्ा, पर्दा, दालान, तहख़ाना, तनख़्वाह, तलब, मल्लाह, ताज़ा, ग़लत, सही, रसद, रसौद, कारीगर, etc.

We have coined a lot of words in imitation of Persian or Arabic words. These are चौपड़-बाज़ or पतंगबाज़, समझदार, हाथीबान, बहलबान, गाड़ीबान, मोदीख़ाना, पायख़ाना, खासदान, पानदान and पीकदान on the analogy of शतरंजबाज़, वफ़ादार, बाग़बान, दरबान, कुतुबख़ाना, दोवानख़ाना, मयख़ाना and कलमदान; but कटोरदान is an exception and means a large cup with its lid on.

A large number of such hybrid words are now used in Hindi, the first part of which is of Persian or Arabic origin and the second of Sanskrit. These are असरकारक, जिलाधोश, आईनानुसार, etc.

Let us see what changes have been brought about in Hindi grammar by Persian. We borrowed innumerable words—nouns—and made their plurals according to Hindi grammar. We

have taken such words as आदमी, दरख्त and मेवा and having put “औ” after them added a suffix or case-ending according to our requirement.

Several of the Persian adjectives have come into Hindi, which though of common gender in Persian, have been supplied with their feminine forms. The words ताज़ा, ज़दा and सादा are of common gender in Persian. In Hindi they are made to appear as masculine and ताज़ी, जुदी and सादी are their feminine forms. We generally speak of ताज़ी ख़बर, सादी वज़ा, जुदी बात ।

कोई कहे बाबू इधरको आओ, देखो चीज़ क्या खासी ।

ताज़ी लो तो हैगी याँपर और वाँपर है बासी ॥

Persian has also influenced our distinction of genders. Such words as चर्चा, गोशाला, पाठशाला, माला, साया (छाया), घण्टा, आत्मा, अग्नि, पवन, जलवायु, etc., have changed their original genders. The first six are feminine but are used as masculine, and the last five are masculine, but are used as feminine. Even Pandit Madan Mohan Malaviya uses चर्चा in the masculine gender. Urdu writers invariably use it as masculine.

चर्चे यही रहेंगे अफ़सोस हम न होंगे ।

The plurals of the pronouns “यह” and “वह” are “ये” and “वे.” Old poets of Urdu also used these plurals, but no modern Urdu writer uses the plural forms and singular forms are

used for both numbers.. We find the poet Nāji using “वे” and “वह” both for plural.

फिरते थे दशत दशत दिवाने किधर गये ।  
 वे आशिकीके हाथ ! ज़माने किधर गये ॥  
 अंगूठी लालकी करती कयामत आज गर होती ।  
 जिन्होंकी आन पहंची लड़ मुए वह एक छलेपर ॥

Ātish also uses वह for वे.

अब्रुए यारका सिरमें जिन्होंके है सौदा ।  
 रकूस वह लोग किया करते हैं तलवारोंपर ॥

Hindi has borrowed a large number of particles—adverbs, prepositions and interjections from or through Persian. The following are used in Hindi in their original meaning :—

(Adverbs) जल्द, बिलकुल, याने, बेशक, असबत्ता, ज़रूर ज़रूर, हर्गिज़, करीब करीब, बग़ैरह, फ़ौरन, मसलन, बग़ैर, खुदबख़ुद, ख़्वाहमख़्वाह, शायद, ख़ैर, राज़ीख़ुशी, वाकई.

(Prepositions) करीब, बदले, लायक, मानिन्द, बाबत, खातिर, वास्ते, तरफ़, बाद, बिला ।

(Conjunctions) सिवा, सिवाय, मगर, लेकिन, या, वना, बावजूद, बशर्ते, अगर, अगरचें, चूँकि, चुनांचे, बल्कि, ताकि, गोया, कि, व .

(Interjection) शाबाश (श़ादबाश).

The game of chess is an Indian invention, but since its return from Persia, none can say that it had any connection whatsoever with

India, as, बादशाह, फ़र्ज़ी (वज़ीर), रुख़, and फ़ील, are all Persian words.

We have taken idioms and proverbs also from Persian. Urdu is full of them, but in Hindi also, there have come into use such idioms as are not possible to be done away with. When we say, “फूल खिलता है” it is a mere statement of fact. But when we replace the Hindi word “फूल” with the Persian word “गुल” the meaning is at once changed. “क्या गुल खिलता है” means that some secret is going to be out. There is another idiom “बिस्मिला ही गुलत.” It means that even the beginning is wrong. If we replace it with “प्रारम्भ ही अशुद्ध है” we do not convey the same pleasure to our hearers.

Persian has influenced our spelling also. We used to write आवै, जावै, चलै, बैटै, etc., but now आवे, जावे, चले, बैठे, etc., are written.

There is no dearth of Hindi verbs, but we have replaced several of our Hindi verbs with those of Persian. Verbs such as मानना, सुकरना and सोचना have been replaced by कबूल करना, इनकार करना and फ़िक्र करना. Urdu writers also use the verb पश्चिमां होना for पक़्ताना ।

Persian verbs have created new verbs in Hindi, sometimes with new meanings. From the Persian word गुज़िश्तन, we have got our गुज़रना to pass on. But गुज़रना and गुज़र जाना have come to mean to die, as, उन्हें गुज़रे

आज कई दिन हो गये. A poet humorously writes :—

मुझे तो रास्ता चलनेमें भी अब ख़ौफ़ आता है ।

सुना है जबसे मर जानिको कहते हैं गुजर जाना ॥

We have फ़र्माना from the Persian verb फ़र्मदَن and also the verb बख़्शना from बख़्शोदन. Not only this, we have replaced दत्त or दीन by बख़्श in such words as, माताबख़्श, गुरबख़्श, etc. This बख़्श sometimes is written and pronounced बक़्श or बक़स. From the verb लरज़ीदन, we have लरज़ना or लरजना—to quiver. This लरजना has been used by the Hindi poet Padmākar in his description of the spring and the rainy seasons :—

(1) पात बिन कीन्हें ऐसी भांत गनबेलिनके परत न  
चोन्हें जे वे लरजत लंज हैं ।

(2) कहै पद्माकर लवंगनकी लोनी लता लरज गयीं ती  
फेरि लरजन लागीं री ।

Now we come to those Persian, Arabic or Turkish words which have got mixed up with Hindi as milk with water, and have lost their original meaning.

फैलसूफ़ is a Greek word meaning 'a philosopher', but in Urdu it means 'a cunning or fraudulent person or a cheat.' In Hindi it is used for a squanderer—a man who spends much ; as, वह बड़ा फैलसूफ़ है इसीसे उसके पास पैसा नहीं टिकता. ख़ुसम in Arabic means 'an opponent, a competitor or an enemy,' but in Urdu and Hindi

it means 'a husband or a capitalist'; as, वह उसको जोरु और वह उसका खसम ; ओछो पूंजो खसमको खाय । In Hindi poetry the word खसमाना in the sense of 'husbandship' was used by the poet Gang as the following line will show :—

कहै कवि गंग हल समुदके चहं कूल,  
कियो न करत कबूल तिय खसमाना जू ।

तमाशा and सैर are used in Arabic, the former in the sense of 'a movement or motion,' but in Hindi and Urdu it means 'sight-seeing' and the latter means 'excursion or perambulation.' किताबकी सैर means 'the perusal of a book.' खैरात in Arabic means 'good deeds,' but in Hindi and Urdu it means 'charity.' तकरार in Arabic means 'to repeat something or to do something again'; but in Hindi and Urdu it means 'a wordy quarrel.' तूफान is an Arabic word and means 'abundance' in Persian. In Hindi and Urdu it means 'typhoon'. In Urdu it also means 'accusation.'

मसाला is an abbreviation of मासलह and means 'material,' as गरम मसाला, इमारतका मसाला, किताबका मसाला. खातिर is used in Persian and Arabic for 'heart, will or inclination.' But in Hindi and Urdu it is used for 'affection, pleasure satisfaction, regard or esteem'; as, तुझारी खातिर मुझे मंजूर है. Tulsidas and Jaisi have used 'मनुहार' for खातिर. खातिरजमा means 'assurance or confidence.' रोज़गार in Persian

means 'the world,' but in Hindi and Urdu it means 'service, employment, business or livelihood'; as, बिना रोजगार रोज गारी देत घरके लोग ; जोरूका खसम मर्द और मर्दका खसम रोजगार. जुलूस has been derived from the Arabic root जलस, which means 'to sit.' मजलिस, जलसा and इजलास are all derived from it. But in Hindi and Urdu a moving meeting—a procession is called जुलूस. ख़ैर and सलाह are Arabic words. The first means 'welfare' and the second means 'counsel,' but when they are used in Hindi as "ख़ैरसलाह" they mean 'health and prosperity.' Marwaris use only सलाह, for "how do you do." राज़ी खुशी means 'well and happy' in Hindi. राज़ी in Arabic means 'contented' and खुशी comes from the Persian word खुश and means 'happy.' Marwaris use only राज़ी for राज़ी खुशी. रुमाल and दस्तूरी are words of Indian creation. In Persian रुमाल is रूपाक or दस्तपाक. रंज is a Persian word and means 'sorrow,' but in Bihar it is generally used for 'angry'; as, मेरा तो कोई कसूर नहीं है, आप नाहक रंज होते हैं. Some of the foreign words, that have been slightly changed, are given below :—

पजावा—a brick-kiln. It is derived from the Persian root पज़ीदन.



टाटबाफ़ी was originally तारबाफ़ी and it meant 'a shoe embroidered with gold or silver.'

ज़री कोना and तार तह्ना also mean 'an embroidered shoe.'

बकबक भकभक are really ज़कज़क बकबक ।

गुदरी is from गुज़री an evening mart. अफ़रा-तफ़री is made up of इफ़रात (abundance) and तफ़रीत, to waste, but now-a-days it means 'agitation or excitement.'

कुल्लाच or कुलाच in Turkish means 'the space between both hands' and is said to be 'the yard for measuring cloth.' But we use कुल्लाच भरना for 'the jump of a deer or a hare.'

वहशीकी हमने देखा उस आह्न निगाहसे ।

जंगलमें भर रहा था कुलाचे' हिरनके साथ ॥ ( जौक )

मुर्ग in Persian is only a bird, but in Hindi मुर्गा or मुर्गी is a cock and its female is मुर्गी. Cockfight seeing is a pastime of the leisurely class of Mussalmans.

चिक, चिक or चिग़ is a thin screen in Turkish; but in Hindi and Urdu it means 'a hanging screen,' usually made of split bamboos loosely fastened together in parallel lines.

कट्टा in Turkish means 'great,' but in Hindi it means 'fat' and is always used by placing *hatta* before it; as, हट्टा कट्टा. हट्टा is from the Sanskrit हृष्ट.

नज़र is an Arabic word and means 'sight.'

भाग जब चढ़ती है क्या ही मज़ा दिखाती है ।

मक्खियां उड़ती हैं और ईंट नज़र आती है ॥

It also means, 'supervision,' as, नज़र रखना. नज़र लगना is 'to cast an evil eye on.' नज़र and नज़राना mean 'presents.'

ख़त means 'a letter.' It also 'means a beard,' as, ख़त बनवा लो ; उनके ख़त आने लगा.

नशा is 'intoxication' and मज़ा is 'pleasure.'

ज़बानी means 'by word of mouth.' It was customary in old days to send messages by word of mouth in addition to a letter. This was called ज़बानी, but those ignorant of Persian termed it 'मुंह ज़बानी.' Tulsidas has used मुख़ागर for ज़बानी. सानी is an Arabic word and means 'second.' लासानी means 'unequalled.' A Hindi poet, named Sital, has used the word सानी in his लावनी, thus

बरनन करनेको क्या बरनूं बरनूंगा जितो बानी है ।

ग्रह तीन उच्चके पड़े हुए जानी यह यूसुफ़ सानी है ॥

नेवाज़िश in Persian means kindness and नेवाज़ means 'kind.' Tulsidas has used not only the word "ग़रीब नेवाज़" but also the verb नेवाज़ना has been used by Tulsidas in his Ramayan, as in राम अनेक ग़रीब नेवाजे. Kabir has used the verb नेवाज़ना in the following verse :—

हार धनोके पड़ि रहै धका धनोके खाय ।

कबहूँ धनी नेवाजही जो दर छांडि न जाय ॥

जायजरूर (a privy) is called जाजरूर in Hindi. A poet says, लागत जरूर तब जाजरूर जाइत है.

There were a number of words, to which the soil of India was not congenial and they did not take root here.

The emperors and nawabs changed several words and sometimes coined new words. In Persian a horse is called कुरंग, but as in Hindi, कु means 'bad,' Akbar replaced it by सुरंग. The blinds or blinkers used on horse are called अंधेरी but as अंधेरी means 'darkness or unjust' he renamed it उजेलो or brightness. भंगी or मेहतर was given the title of हलालखोर, meaning that his earnings were legitimate.

Other emperors followed suit. Jahangir called liquor, रामरंगी and Muhammad Shah changed the words संगतरह to रंगतरह and बुलबुल to गुलदुम. As the word हार comes from the Sanskrit root हृ 'to rob,' it was changed to फुलमाल. Shah Alam changed the word 'सुरखाब' to गुलसिरा but it did not find favour. सुरखाब means a चक्रवा and a man with feathers of सुरखाब on his cap is taken to be a man of distinction. Nawab Saadat Ali Khan of Lucknow changed the word मलाई into बालाई, but this is not used beyond the limits of Lucknow. Almost all the languages of the world borrow words from other languages, but Hindi and Urdu have borrowed even idioms and translated them.

आबशुदन is a Persian idiom, which means 'to turn into water.' In Hindi we say, वह पानी पानी हो गया. The celebrated Urdu poet Zauq says :—

आग दोज़ख़की भी हो जायगी पानी पानी ।

जब यह आसी अक़' शर्ममें तर जायंगी ।

पैमाना पुरकरदन is 'to kill.'

साकी चमनमें छोड़के मुझको किधर चला ।

पैमाना मेरो उम्रका ज़ालिम-तू भर चला ॥

अज़ जामा बिरू'शुदन means 'to be unable to control or contain one's self.' जामेसे बाहर होना is an ordinary idiom in Hindi.

निकला पड़े है जामेसे कुछ इन दिनों रकीब ।

थोड़े ही दम दिलासेमें इतना अफ़र चला ॥ ( सौदा )

बे आब मोज़ा कशोदन or बिना पानी मोज़े उतारना is 'to take off socks at a place where there is no water,' which means 'to be angry without rhyme or reason.'

दिलदादन is 'to be enamoured of.'

दिल दे के जानपर अपनी बुरी बनी ।

शीरीं कलामो आपकी मीठी कुरी बनी ॥ ( ज़फ़र )

अज़ जान गुज़श्तन or जानसे जाना is 'to die.' वहाँ जाये वही जो जानसे जाये गुज़र पहले (Zafar) हफ़' आमद is 'to be accused of' and दिल खून शुदन means 'that the heart has bled or has become blood.'

हफ़ां सुभपै आये देखिये किसके किसके नामसे ।

इस दर्दसे अफ़ोकका दिल खूँ यमनमें है ॥

ज़र दादन व दर्देसर ख़रोदन means 'to lend money is to bring on headache.'

ज़मीनो आस्मानके कुलाबे मिलाना is 'to cause the two poles to meet.'

कुलाबे आस्मानो ज़मींके न तू मिला ।

उस बुतसे मिलनेकी नासह बता सलाह ॥ (ज़ौक)

बाज़ आना is 'to give up.'

(१) मैं बाज़ आयो दिलके लगानेसे । (ढमरो)

(२) बलि बलि आयो बाज़ मौन याहोते ठान्यो ।

—गिरधर कविराय ।

Persian seems to have influenced Hindi in other directions too. It is noticed that in speaking about themselves women use masculine plural verb for themselves; as,

राधाने कहा कि हम आते हो थे कि तुमने आवाज दो ।

Munshi Dayanarayan Nigam, B.A., the renowned editor of the Urdu magazine "Zamana" of Cawnpore, suggests in this connection that this usage is peculiar to Lucknow. He further says that apart from the language used by women, it is significant that the custom at Lucknow is to use feminine verb for a number of words when used in singular number for instance they will write, "इसकी क्या वजह है ?"

but when they will use the same word in plural, they will use masculine verb, as **इसके क्या वजूह हैं ? वजूह** is the plural of the Persian word **वजूह**. Again they will write, **बड़ो शर्त यह है**, but when speaking in plural they will say, **बड़े शरायत यह हैं**. Delhi people, however, do not follow this usage.

Hindi due to its peculiar development has no prepositions. But from the contact of Persian it has taken in a large number of prepositions from Arabic and Persian. Sometimes the Hindi case-termination is discarded and Persian preposition is used instead, as, **बहुक़्त**, **बजाय** and **दरअसल** instead of **hukm-se** and **asl-men**. This did not matter much as long as the preposition was used before a Persian word, but we find that the genitive sign “e” (of) has wrought havoc in Hindi and tried to make it an analytical language. For example, instead of saying “Nepal-Maharaj” we generally say, “Maharaj Nepal,” which in fact should be “Maharaje Nepal,” but “e” which is called **कस्** in Persian has been dropped. Similarly, we say, “Magistrate Lucknow,” “Sampādak Kesari.” This sort of construction has come to stay.

The following are a few examples, which go to show that Persian has influenced our syntax also :—

- (1) न सिर्फ़ आपहो आवें बल्कि अपने दोस्तोंका भी लावे ।

(2) बावजूद इसके कि मैं था, मुझे इत्तिला न दी गयी ।

The first prose-writers of Hindi were Mussalmans and they wrote in a style that was more Persian than Hindi. The early Hindi writers followed them and thus a Persian style of construction or composition came into being in Hindi.

Syed Inshā Allāh Khān, whose claim for being *Jagat Seth* of शिरोसखुन of his time was no empty boast, in the preface of his *Rām Ketki-kī Kahāni* says :—

सिर झुकाकर नाक रगड़ता हूँ अपने उस बनानेवालेके सामने जिसने हम सबको बनाया.....

Raja Sivaprasad, C.S.I., followed him and wrote :—

कुछ अहवाल अपने बुजर्गीकां.....

Nor is this all. A modern writer of Hindi in his newly published “History of Hindi Literature” writes :—

अत्यन्त अज्ञ और आदरके साथ मैं आभारो हूँ राय बहादुर श्रीयुक्त माननीय पण्डित श्यामविहारी मिश्र, दीवान ओड़िशा राज्यका.....

Certainly these examples are not of Hindi style of construction of sentences.

Amīr Khusro was the first Hindi poet to introduce Persian metre in Hindi. Urdu poets have invariably composed their verses in Persian metres. But in Hindi only writers of *laoni* followed him. This *laoni* metre is said to be the ताटक

हन्द of Hindi. Those who wrote verses in Reḡhtā or Khaṛī bolī always used Persian metres or Sanskrit metres, as Hindi metres did not fit in with *Khaṛī bolī*. The difference between metres of Hindi and Persian is that while the former are based on measure, the latter are based generally on long and short vowels.

One more noticeable feature of modern Hindi is that all words pertaining to law and law-courts are either Arabic or Persian. Even the word क़ानून which is used for law in Hindi is Arabic in origin. But it is not possible to replace it by any word of Sanskrit or Hindi, because such a Sanskrit word as *dharma* does not convey the real meaning.

### CONCLUSION

In concluding this survey it is necessary to observe that Urdu has been the spoken and literary language of the Indian Mussalmans for nearly three hundred years and more, but Hindi has not completed even two hundred years of its life as a literary language, though as a spoken language it is older than Urdu. This is the reason why Urdu poetry captivates the heart of its hearers and modern Hindi poetry is not fascinating and elegant to that extent. The Hindi of Saiyad Inshā Allāh Ḳhān as seen in the *Rānī Ketki-kī Kahānī* is yet unsurpassed.



Hindi writers who wish to master the art of writing must go through a course of Urdu, because some master minds have laboured to make it what it is to-day. The reason for the difference between Lucknow and Delhi schools of Urdu is that they mean business. They invent new forms, new idioms and new meanings of words and sometimes they are accepted by the opposite school. Unless one studies Urdu, he cannot be a master of Hindi as he will not be able to know the various stages through which it has passed.

---

## APPENDIX\*

A	अकबाल, इकबाल	prosperity, fortune	اقبال
A	अकसर	often, frequently	اکثر
A	अकस	reflection	عکس
A	अक्ल	wisdom	عقل
A	अखबार	a newspaper	اخبار
A	अखीर	last	اخیر
A	अखितयार,		
	इखितयार	authority, liberty, pleasure,	
		right	اختيار
P	अगर	if	اگر
P	अगर्वे	although	اگرچه
A	अजनबी	a stranger, an unknown person	اجنبی
A	अजब	wonder	عجب
A	अजायब	wonders	عجایب
AP	अजायबखाना	museum	عجایب خانہ
A	अजीब	wonderful	عجیب
A	अतलस	satin	اطلس
A	अदद	number	عدد

---

\* Persian, Arabic and Turkish words generally used in Hindi have been given here together with their original forms.

A	अदना	low, inferior	ادنى
A	अदब	respect	ادب
A	अदालत	a court of justice]	عدالت
A	अदावत	animosity	عداوت
A	अनकरीव	near	عنقریب
P	अन्दर	in, within	اندر
P	अन्दाज, अन्दाजा	guess	انداز, اندازہ
P	अन्देश, अन्देस	anxiety	اندیشہ
A	अनार	a pomegranate	انار
P	अफरातफरी	panic, consternation	افراتفري
A	अफलातून	Plato, boaster	افلاطون
A	अफवाह	rumour	افواہ
P	अफसीस	sorrow, alas	افسوس
A	अबतर	ruined	ابتر
A	अबलख	black and white	ابلق
A	अबवाब	taxes imposed in excess of the original assessment	ابواب
P	अमन	safety	امن
A	अमरुद	guava	امروہ
A	अमल	action	عمل
A	अमलदारी	government	عملداری
A	अमानत	a deposit, trust	امانت
A	अमामा	a turban	عمامة
A	अमीन	a commissioner	امین
A	अमीर	a nobleman, richman	امیر

P	अयाल	a horse's mane	ایال
A	अर्क, अरक	essence	عرق
P	अरमान	desire	ارمان
A	अर्ज	request	عرض
P	अर्ज	breadth of a piece of cloth	ارز
P	अर्जी	petition	عروضی
A	अर्सा	space of time	عرصہ
A	अलबत्ता	indeed	البتہ
A	अलावा	besides	علاوہ
A	अलोल	sick	علیل
A	अशर्फी, असर्फी	a gold coin	اشرفی
A	असबाब, असवाब	goods, furniture, luggage	اسباب
A	असर	mark, effect	اثر
A	असल	root	عصل
A	असामी	an accused, a defendant, a ryot	اثامی
A	अस्तबल	a stable	امطبل
A	असुरा	a razor	سترہ
A	अहद	contract	عہد
A	अहमक	foolish	اسمق
A	अहवाल, (हवाल)	events	احوال
P	आइन्दा	coming, future	آیندہ
P	आईन	law, custom	آین
P	आईना	mirror	آینہ
A	आखिर	end	آخر

P	आजमाइश,		
	आजमाइस	trial, test	آزمایش
P	आजाद	free	آزاد
P	आजार	sickness	آزار
A	आजिज	humble, tired	عاجز
P	आजुर्दा	afflicted	آزرده
A	आतिशबाजी,		
	आतसबाजी	fireworks	آتش بازی
A	आदत	habit	عادت
P	आदमी	a man	آدمی
P	आदमजाद	mankind	آدم زاد
P	आदमियत	civility	آدمیت
A	आदाब	salutation, respects	اداب
A	आफत	misfortune	آفت
P	आबकारी	a distillery, excise	آبکاری
P	आबदस्त	water for washing	آب دست
		the anus after evacuation	
P	आबरवाँ, आबेरवाँ	running water, a kind of	آب روان
		very fine muslin	
P	आबजोश	a kind of raisin or currant	آب جوش
P	आबदाना	food & drink, destiny	آب दانه
P	आबनूस, आमनूस	ebony	آبنوس
P	आबपायो	irrigation	آب پاشی
P	आबाद	peopled, cultivated, city	آباد
P	आबादी	population	آبادی

P	आबरू	honour	آبر
P	आबोहवा	climate	آب و هوا
P	अमखोरा,	a cup	آب خوره
	आमखोरा, आबखोरा		
P	आमदनी	income	آمدنی
A	आरजा	an affliction	عارضه
P	आरा	saw	آرا
A	आराजो	lands	آراضي
P	आराम	comfort	آرام
P	आलाइश	pus, matter, pollution	آلایش
A	आलो	high	عالی
P	आमुखता	revision of old lessons	امروخته
A	आलिम	learned	عالم
P	आवाज	sound	آواز
P	आवारा	vagabond	آواره
P	आशना	a friend, a lover, a sweet- heart	آشنا
P	आसमान	the sky	آسمان
A	आसा	staff	عصا
P	आसान	easy	آسان
P	आस्तोन	the sleeve of a garment	آستین
P	आहिस्ता	slowly	آهسته
A	इकरार, करार	promise	اقرار
A	इजमालो	gross, compendious	اجمالی
A	इजराइ	execution	اجراء

A	इनकार	denial, refusal, protest	انکار
A	इजलास	seating, a court	اجلاس
A	इजहार	declaration	اظہار
P	इजारबन्द	trouser-string	ازار بند
A	इजारा	monopoly, rent	اجاره
A	इज्जत	honour	عزت
A	इतमीनान	satisfaction	اطمینان
A	इत्तिफाक	chance, friendship	اتفاق
A	इत्तिला	information	اطلاع
A	इत्थसाल	connection, union	اتصال
A	इत्र, (घतर)	perfume	عطر
A	इनसान	a human being	انسان
A	इनसानियत	humanity	انسانیت
A	इनसाफ	justice	انصاف
A	इनाम	reward	انعام
A	इन्तिकास,		
	इन्तकाल	death	انتقال
A	इन्तिजाम	management	انتظام
A	इन्तिजार	expectation	انتظار
A	इमाम	priest	امام
A	इमारत	building	عمارت
A	इम्तिहान	examination, test	امتحان
A	इरादा	intention	ارادہ
A	इलाका	connection, estate	علاقہ
A	इलाज	a remedy	علاج

A	इक्ष्म, इक्ष्म	knowledge, science	علم
A	इशारा	hint	اشاره
A	इश्क	love	عشق
A	इस्तगासा	complaint, a suit	استغاثه
A	इस्तहार	publication, advertisement	اشتہار
A	इस्तदुआ	request	استدعا
A	इस्तमरार	perpetuity	استمرار
A	इस्तोफा	resignation	استیفا
A	इस्तेमाल	use	استعمال
A	ईजाद	invention	ایجاد
A	ईद	a festival	عید
A	ईमान	faith, righteousness	ایمان
P	ईसपगोल, ईसरगोल	spogel seed, seed of the fleawort	اسپگل
T	उजबक	an uncivil person	اذبک
A	उजरत	wages	اجرت
A	उच्च, उजर	excuse, objection	عذر
A	उमदा	noble	عمده
A	उमरा	noblemen, peers	أمرا
P	उम्मेद	hope	امید
P	उम्मेदवार	a candidate	امیدوار
A	उम्र, उमर	age	عمر
A	एतबार	trust	اعتبار
A	एतराज	objection	اعتراض



A	करोना	connection, manner, way	قرینه
A	करीब	near	قريب
P	कर्ज, कर्जा	debt, loan	قرض
A	कसई	tin, whitewash	قلعي
A	कसक	trouble	قلق
P	कलम	a graft, a pen	قلم
A	कलमा	a word, speech	كلمه
P	कलमो	grafted	قلعي
A	कलाम	word	كلام
P	कसाँ	big	كلان
A	कलिया	meat	تليه
A	कसोल	little, deficient	قليل
A	कसम	oath	قسم
A	कसाई	butcher	قصابي
A	कसूर	fault	قصور
A	कस्बा	a village	قصبه
A	कसरत	abundance	كثر
A	कसब	trade, prostitution	كسب
A	कसबो	prostitute	كسبي
A	कहकाहा	a loud laugh	قحقه
A	कहतसाखी	famine	قحط سالي
A	कहवा	coffee	قهوة
A	कहर	indignation	قهر
P	कागज	paper	کاغذ
A	काजी	a judge	قاضی

A	कलन्दर	a monk, who deserts the world	قلندر
P	काकुल	lock	काल
A	कातिब	a writer	کاتب
A	कानून	law	قانون
P	काननगो	an officer conversant with land tenures etc.	قانونگر
A	काफिया	rhyme	قافیه
A	काफिर	infidle	کافر
A	काफिला	a caravan	قافله
A	काफो	sufficient	کافی
A	काफूर	camphor	کافور
A	काबिल	fit	قابل
P	काबुक	a dovecot	کابک
T	काबू	power, command	قادر
P	कामयाब	successful	کامیاب
A	कामिल	perfect	کامل
A	कायदा	rule	قاعده
A	कायम	standing	قائم
A	कायम सुकाम	officiating, representative	قائم مقام
P	कार	business	کار
P	कारचोब	embroidery	کارچوب
P	कारवाँ	a caravan	کاروان
P	कारीगर	a workman, a manufacturer	کاریگر
A	कारूरा	urine sent to physicians	قارررا

P	कारोबार	business	کار و بار
A	कालिब	body	قالب
P	कालोन	a carpet	قالین
P	काश्त, काश्तकारो	cultivation	کاشت - کاشتکاری
A	काहिल	slow	کاهل
A	किताब	a book	کتاب
A	किफायत	economy	کفایت
P	किनारा	border, side	کنارا
P	कि	that	که
P	किशी	a ship, a boat	کشتی
A	किराया	hire, rent	کرایه
A	किला	fort	قلع
P	किल्क	a pen, a reed	کَلک
A	किल्लत	want	قلت
A	किस्त	instalment	قسط
A	किसम	kind	قسم
A	किसमत	fate, fortune, share	قسمت
A	किससा	a story	قصه
P	किशमिश	raisin	کشمش
P	कोना	malice	کینه
A	कोमत	value, price	قیمت
A	कुदूरत, कदूरत	foulness	کدورت
P	कुद्रत	power	قدرت
P	कुन्द	blunt	کند
A	कुफ़	infidelity	کفر

A	कुफ़, कुफ़ल	a lock	قفل
P	कुमक	aid	کمک
A	कुर्क	confiscation	قرق
P	कुर्ता	a kind of shirt	کرتا
A	कुर्बान, कुर्बानी	sacrifice	قربان - قربانی
A	कुर्सी	a chair	کرسی
A	कुल	all	کل
A	कुलफ़ी	a mould for jellies etc.	قلفی
A	कुलाबा	hinge	قلابه
P	कुलाह	a cap (of a hawk)	کلاه
P	कुलि	entire, much	کلی
T	कुलौ	a labourer	قلى
P	कूच	departure, march	کوچ
P	कै	vomitting	قے
A	कैद	imprisonment	قید
P	कैफ़ियत	a statement, an explanation, a remark	کیفیت
T	कैंची	scissors	قیچی
P	कोतवाल	chief of the city police	کوتوال
P	कोताह	short	کوتاه
P	कोर्निश	salutation	کورنش
P	कोशिश	endeavour	کوشش
P	कोह	mountain	کوه
P	कौदन	dull	کودن
A	कौम	a nation	قوم

A	कौल	a word	قول
P	खजानचो	treasurer	خزانچی
P	खजाना	treasury	خزانہ
A	खत	a letter, beard	خط
A	खतना	circumcision	ختنه
A	खतम	end	ختم
A	खतरा	danger	خطرہ
A	खता	fault, guilt	خطا
A	खन्दक	a ditch	خندق
A	खफकान	a disease of the heart, mad	خفقان
P	खफा	angry	خفا
A	खफौफ	petty	خفیف
A	खबर	news	خبر
A	खबीस	wicked	خبیث
A	खब्त	insanity	خبط
A	खम	crooked	خم
P	खमोर	leaven	خمیر
A	खयानत	treachery, misappropriation	خیانت
A	खयाल	thought, consideration	خیال
A	खयाली	imaginery	خیالی
P	खरगोश	a hare	خرگوش
P	खरबूजा	muskmelon	خربوزه
A	खराब	bad	خراب
A	खराबा	ruin	خرابه

A	खराबी	trouble	خرابی
A	खरीता	a letter bag	خریطه
P	खरीद	purchase	خرید
P	खरीदार	buyer	خریدار
A	खरोफ	autumn	خريف
P	खर्च	expense	خرج
P	खर्चा	expense	خرچه
P	खर्ची	wages of halotry	خرچی
A	खलक, खल्क	creation	خلق
A	खल्कत	people	خلقت
A	खलल	injury	خلل
A	खलास	discharge	خلاص
A	खलासो	exemption, a sailor, a coolie discharging load from ship	خلاصی
A	खलीता	a pocket, a small bag	خلیطه
A	खलीफा	a tailor, a sovereign	خلیفه
A	खवास	personal attendant	خواص
A	खसम	an enemy, husband	خصم
A	खसो	a castrated animal, a goat, a eunuch	خصی
A	खसीस	miser	خسیس
A	खस्ता	broken, crisp	خسته
P	खाक	dust	خاک
P	खाका	an outline	خاکه

P	खाकी	dusty	خاکی
A	खातिर	will, sake	خاطر
AP	खातिर जमा	assurance	خاطر جمع
A	खात्मा	end	خاتمه
P	खानगी	private, a prostitute	खانگی
P	खानसामाँ	a butler	खानसामان
P	खाना	a house	خانه
P	खान्दान	family, race	खानदान
P	खाम	raw	खام
P	खामोश	quiet, silent	खामوش
	खामोशी	quietness, silence	खामوشي
P	खाया	testicles	خايه
P	खार	thorn	خار
A	खारिज	excluded	خارج
P	खारिश	itch	خارش
A	खाला	mother's sister	खالا
A	खालिस	pure	خالص
A	खाली	empty	خالي
P	खाविन्द	husband	खारوند
A	खास	special, particular	خاص
	खासा	fine, fine muslin (calico)	خاصه
	खासियत	quality	خاصیت
A	खिताब	title	خطاب
A	खिदमत	service	خدمت
	खिदमत	a servant	خدمت

A	खिराज	tribute	خراج
A	खिलत	a robe of honour	خلعت
A	खिलाफ	opposition	خلاف
P	खिसारा	loss	خساره
A	खीरा	cucumber	خیار
A	खुतबा	a public prayer for the king	خطبه
P	खुद	self	خود
P	खुदा	God	خدا
P	खुदावन्द	master, lord	خداوند
P	खुनको	cold	خنکی
A	खुफिया	secret	حفيه
P	खुम, खम, खौं, खमसार	granary, a large jar	خم
P	खुमारी	drowsiness	خمار
P	खुराक	food	خوراک
A	खुराफात	nonsense, trouble	خرافات
P	खुर्द	small	خرد
P	खुर्मा	dale, a kind of eatable made of flour, ghee and sugar	خرما
P	खुर्म	glad	خرم
P	खुश	pleased, excellent	خوش
P	खुशबू	fragrance	خوشبو
P	खुशी	pleasure	خوشي
P	खुशक	dry	خشک
	खुशकी	dryness	خشکی



	खुशकी राह	travelling by land	خشکي راه
P	खून	blood	خون
P	खूब	good	خوب
P	खूबानी	a dried apricot	خوباني
A	खेमा	tent	خيمه
A	खैर	good	خير
	खैरात	alms	خيرات
A	खैरियत	welfare	خيريت
	खोगीर	a pad or a saddle, a cant term for a turban	خوگير
P	खोजा	a eunuch	خوجه
A	खौफ	fear	خوف
P	ख्वाजा	a merchant	خواجه
P	ख्वाब	dream	خواب
P	ख्वाह	either, whether	خواه
	ख्वाहमख्वाह	perforce	خواه مضوا
P	गज	yard	کُو
P	गजक	relish	گژک
A	गजब	anger	غضب
A	गजल	an ode	غزل
P	गजो	a thin coarse cloth	گذی
A	गदर	riot, rebellion	غدر
A	गनो	wealthy	غني
A	गनीम	an enemy	غليم
A	गनौमत	plenty, abundance	غليمت

P	गन्द्गी	stink, stench	کندگی
P	गन्दा	stinky, filthy	کندہ
P	गप	gossip	کپ
A	गफलत	negligence	إغفلت
A	गबन	deciet, misappropriation of mony	غبن
A	गम	grief	غم
A	गमजा	wink, an amorous glance	غمزه
P	गर	if	کر
A	गरज,	wish, selfishness	غرض
	गरजवन्द, गरजू	selfish	غرضمند
P	गरारा	a gargle	غراره
A	गरीब-गुरबा	poor	غریب غریبا
A	गरूर	pride	غرور
A	गर्क	drowning	غرق
P	गर्द	dust	کرد
P	गर्दन	the neck	گردن
	गर्दनी	horse clothing, turning out by the neck	گردنی
P	गर्म	warm, hot	گرم
A	गलत	wrong, false	غلط
A	गलती	wrong, error	غلطی
A	गलबा	turmoil, mastery	غلبه
A	गलीज	dirty, filthy, offensive	غلیظ
A	गन्ना	grain	غله

P	गल्ला	a flock	كله
P	गवारा	agreeable	کواره
P	गवाहो	evidence	کواهي
P	गश	a faint	غش
P	गश्त	round	گشت
A	गाजी	a hero, a conqueror	غازي
A	गाफिल	negligent	غافل
A	गायब	absent	غائب
A	गारत	plunder, ruined	غارت
A	गालिब	victorious	غالب
P	गाह	place	گاه
P	गिजा	food	غذا
P	गिरफ्तारी	arrest	گرفتاري
P	गिरवी	pledged	گروي
P	गिरह	a knot	کره
P	गिरी	pawn	کرد
P	गिर्द	around	کرده
P	गिर्दा	a round pillow	کرده
P	गिला	complaint	کله
A	गिलाफ	a case, pillow case	غلاف
P	गुजर	passing	گذر
P	गुजार	executing, paying	کزار
P	गुजारा, गुदारा	livelihood	کواره
P	गुजारिश	request	گذاش
A	गुनहगार	a sinner	گنہگار

P	गुनाह	fault, sin	گناه
P	गुफ्तगू	conversation	گفتگو
A	गुबार	dust	غبار
A	गुब्बारा	balloon	غبارہ
P	गुम	lost, missing	گم
P	गुमान	opinion, suspicion, pride	گمان
P	गुमाश्ता	an agent	گماشته
P	गुम्बज	dome	گمبد
P	गुल	a rose	گل
P	गुल	noise	غل
P	गुलनार	a garden of the pomegra- nate, a kind of dye	گلنار
P	गुलशन	a rose garden	گلشن
P	गुलाब	a rose	گلاب
P	गुर्दा	kidney	گردہ
A	गुलाम	a slave	غلام
A	गुलामी	slavery	غلامی
P	गुलूबन्द	an ornament of the neck, a muffler	گلرہند
P	गुप्ता	a pelect	غله
A	गुच्छ	bathing	غسل
P	गुस्ताख	audacious	گستاخ
P	गुस्ताखी	audacity	گستاخی
A	गुस्सा	anger	غصہ
A	गैर	other, bad, foreigner	غیر

P	गोर	tomb	گر
P	गोरखर	a zebra	گروخر
P	गोलक, गुलक	a closed box	غولک
P	गोश	the ear	گوش
P	गोशमालो	boxing of the ear	گوشمالی
P	गोशानशीन	a hermit	گوشه نشین
P	गोश्त	meat	گوشت
A	गौगा	hubbub, clamour	غوغا
A	गौर	reflection	غور
P	गौहर	a pearl, a gem	گوهر
P	गंज	a heap, treasure	کنج
P	गंजीफा	a kind of cards	کنجیفہ
P	गंजाइश	capacity, room	کنجالش
T	चकमक, चकमाक	a flint	چقماق
P	चख	discord	چخ
P	चन्द	some	چند
P	चन्दा	subscription, contribution	چندہ
T	चपकलश	row, noise	چپقلش
P	चपरास	the badge of a peon	چپراس
	चपरासो	a peon, an orderly	चपरासी
P	चमचा	a ladle	چمچہ
P	चमन	a bed in a garden	چمن
P	चरागाह	pasture	چراگاہ
P	चख	the sky	چرخ
P	चखी	a spinning wheel	چرخہ

P	चखी	a pulley	چرخى
P	चर्बी	fat	چربی
P	चश्म	the eye	چشم
P	चश्मा	spectacles	چشمه
P	चष्पाँ	to affix	چسپان
P	चहर्दम	fourth	چهارم
T	चाकचौबन्द	tight, smart	چاق چربند
P	चाकर	a servant	चाकर
T	चाकू	a knife	چاقو
P	चादर	a sheet	چادر
P	चापलूस	sycophant	چاپلوس
P	चापलूसी	a sycophancy	चापलوسی
P	चाबुक	a horsewhip	چابک
P	चाय	tea	چای
P	चारदोवारी	boundary wall	چهار دیواری
P	चारा	cure, remedy	چاره
P	चालाक	clever	چالاک
P	चाशनी	taste, relish	چاشنی
T	चिक	screen	چق
P	चिकन	embroidery	چکن
P	चिराग	a lamp	چراغ
P	चिलगोजा	a small slender nut	چلغوزه
P	चिलम	the part of a <i>huqqa</i> contain- ing tobacco and the fire	چلم
T	चिलमची	a wash basin of brass	چلمچی

P	चोज	a thing	چیز
P	चुकन्दर	beet	چقندر
P	चुगल	a back-biter	چغل
P	चुनांचुनों	discussion	چنان چنين
P	चुनांचे	accordingly	چنانچه
P	चुस्त	tight	چست
P	चूजा	a chicken, a young boy or girl	چرزہ
P	चूं	why, wherefore	چون
P	चूँकि	because	چونکہ
T	चेचक	small pox	چیچک
P	चेहरा	face	چہرہ
P	चेहलकदमो	walking	چہل قدمی
T	चोगा	a cloak	چوڑھ
P	चोब	a stick, club	چوب
P	चोबदार	a mace-bearer	چوبدار
P	चौगान	polo, hockey	چوگان
P	चौगिर्द	on all sides	چوگرد
P	चौबश्वा	a small cistern	چوبشہ
P	चंग	a paper kite, a tambourine, a term in cards	چنگ
P	चुंगल	claws, fangs	چنگل
A	जक	loss, damage	زک
P	जखम	a wound, sore	زخم
P	जगह	place	جگہ

P	जच्चा	a lying woman	زچا
A	जजीरा	an island	جزیره
A	जनाजा	a bier	جنازه
A	जनाब	your honour	جناب
A	जबर	strong	زبر
P	जबान	the tongue	زبان
A	जमा	collection	جمع
A	जमाअत	an assembly, crowd	جماعت
A	जरोब	a land measure	जरुब
A	जर्राह	a surgeon	جراح
A	जलूस	procession lit. sitting	جلوس
A	जलद	quick	جلد
A	जनमा	an assembly	جلسه
A	जवाब	reply	جواب
A	जल्लाद	an executioner	جلاد
A	जवार	near	جوار
A	जवाहिर	gems	جواهر
P	जशन	jubilee	جشن
A	जहाज	a ship	جهاز
P	जहान	the world	جهان
A	जहालत	ignorance	جهالت
P	जा	a place	جا
P	जागीर	land given by the govt. as reward	जागीर
P	जाजम	a cloth thrown over a carpet	جامم



P	जादू	enchantment	جادو
P	जान	life	جان
P	जानवर	an animal	جانور
P	जानाँ	sweet-heart	جانان
P	जानिब	side	جانب
P	जामदानी	woven flowered cloth	جامدانی
P	जामा	a garment	جامع
P	जाय	place	جاء
A	जायज	lawful	جایز
P	जायदाद	an estate, property	جایداد
A	जाल	forgery	جعل
A	जाहिल	illiterate	جاهل
P	जिगर	the liver	جگر
A	जिजया	capitation tax	جزیه
A	जिन	a spirit	جن
A	जिम्स	articles, produce	جنس
A	जिला	splendour	جلا
A	जिल्द	a volume, the binding of a book	جلد
A	जिहाद	crusade	جهاد
P	छुदा	separate	جدا
A	जुनून	lunacy	جنون
A	जुमला	total, whole	جمله
A	जुमा	friday	جمعہ
P	जुम्बिश	motion	جمبش

A	जखोरा	stored, treasure	ذخیره
A	जज्व	absorption	جذب
P	जनखा	a eunuch	زنخه
P	जनाना	female, effeminate	زنانه
A	जबा	slaughter	ذبح
A	जब्त	restraint	ضبط
A	जब्र	oppression	جبر
A	जमानत	security	ضمانت
A	जमाना	time, an age	زمانه
P	जमोन	land, the earth	زمین
P	जर	gold	زر
A	जरब	a blow, a stroke, multipli- cation	غرب
A	जरर	injury	ضرر
A	जरा	a little	ذرا
A	जरायत	agriculture	زراعت
A	जरिया	medium, means	ذریعہ
A	जरीब	a measuring chain	جریب
A	जरूर	necessary	ضرور
A	जर्कबर्क	glittering	زرق برق
P	जर्द	yellow	زرہ
A	जवाल	decay	زوال
A	जहमत	pain, sickness	زحمت
A	जहर	poison	زہر
A	जात	nature, person, self	ذات

A	जादा, ज्यादा	more	زیاده
A	जाफ़रान	saffron	زعفران
A	जाबूता, जाबिता	procedure	ضابطه
A	जामिन	a surety	ضامن
A	जायका	taste, flavour	ذائقه
A	जायद	surplus	زاید
A	जारो	current	جاري
A	जालिम	oppressor	ظالم
A	जासूस	a spy	جاسوس
A	जाहिर	evident	ظاهر
A	जिक्र	mention	ذکر
P	जिच	checkmated	زچ
A	जिद	insistence	مُدد
P	जिन्दगी	life	زندگی
P	जिन्दा	alive	زنده
A	जिना	adultery	زنا
A	जिम्मा	charge, trust	ذمه
P	जियान	injury, loss	زیان
A	जियाफत, जाफत	a feast	ضيافت
A	जियारत, जारत	pilgrimage	زیارت
P	जिरह	armour	زره
A	जिरह	cross-examination	جرح
A	जिला	a district	ضلع
A	जिला	brightness, polish	جلا
P	जिस्म	body	جسم

A	जिह्मत	insult, disgrace	ذلت
P	जीन	a saddle	زین
P	जोना	stairs	زینہ
A	जुकाम	cattarrh, a cold in the head	زکام
A	जुज	besides, a division of a book consisting of eight leaves	جز
A	जुफ्त	pair	جفت
A	जुर्म	crime, fault, sin	جرم
	जुर्माना	fine	جرمانہ
A	जुर्रत	courage	جرات
P	जुर्रा	a male falcon	جرہ
T	जुर्राब	stocking	جراب
P	जुल्फ	a lock of hair	زلف
A	जुलुम, जुल्म	oppression, tyranny	ظلم
A	जुल्लाब	a purge	جلاब
T	जेब	pocket	جیب
P	जेब	fitting, adorning	زیب
P	जेर	under, below, inferior	زیر
P	जेवर	jewelry	زیور
A	जेहन	mind, brain	ذهن
A	जैतून	olive	زیتون
A	जेल	as follows	ذیل
A	जोफ	infirmity, debility	ضعف
P	जोर	effort, emphasis	زور
P	जोश	emotion, excitement	جوش

P	जोशन	an armlet	جوشن
A	जौहर	a jewel, gem, merit	جرهر
P	जंग	rust	زنگ
P	जंजीर	a chain	زنجير
A	ताल्लक	connection	تعلق
A	तख्मीना	estimate	تخمينه
A	तखल्लस	the nom-de-plume	تخلص
A	तकदीर	fate	تقدیر
A	तकरार	quarrel	تکرار
A	तकरीबन्	approximately	تقریباً
A	तकरीर	speech	تقریر
A	तकसीम	division	تقسیم
A	तकसौर	fault, mistake	تقصیر
A	तकलीफ	trouble	تکلیف
A	तकलुफ	formality	تکلف
A	तकाजा	call	تقاضا
A	तकावी	advance to cultivators	تقاری
P	तकिया	a pillow	تکیه
A	तख्फोफ	reduction	تخفیف
P	तख्त	a throne, a low table or seat	تخت
P	तख्ता	a plank	تخته
	तख्ती	an wooden slate	تختی
A	तजवोज	plan, judgment	تجریز
A	तजुरबा	experiment, experience	تجربه
A	ताम्बुल	hesitation, delay	تامل

A	तदबीर	plan, remedy	تدبير
A	तनखाह	salary	تذخراہ
A	तनतना	show of authority	طنطنہ
A	तनज्जुल	decline	تنزل
	तनज्जुली	degradation	تنزلی
A	तनहा	alone	تنہا
P	तना	a stern, trunk	تنہ
A	तनाजा	contention, animosity	تنازع
P	तपाक	apparent, cordiality	تپاک
P	तपिश	heat	طیش
P	तपेदिक	phthisis	تپ دق
A	तफर्का	dissensiou	تفرقہ
A	तफरीक	partition	تفریق
A	तफरीह	exhilaration	تفریح
A	तफसील	details	تفصیل
A	तबक	gold leaf	طبق
A	तबला	a pair of kettle drums	طبلہ
A	तबदील	change	تبدیل
P	तबल	a hatchet	تبر
A	तबाह	undone	تباه
A	तबाही	ruin	تباہی
T	तमगा, तकमा	a medal	تمغہ
A	तबीअत	mind	طبیعت
A	तबीब	a physician	طبيب
A	तमस्सुक	a bond	تمسک

A	तमा	avarice, wish	طمع
T	तमाचा	a slap	तमानچه
A	तमादौ	period	तमे'दी
A	तमाम	whole, entire	تمام
A	तमाशा	a show	تماشه
A	तमोज	distinction	تميز
P	तम्बाँ	very wide drawers	تمبان
A	तम्बोह	rebuke	تنبيه
T	तमंचा	a pistol	تمنچه
P	तर	moist	تر
P	तरकश	a quiver	ترکش
P	तरकारी	vegetables	ترکاری
A	तरफ	towards	طرف
A	तरकीब	a scheme	ترکیب
A	तरक्की	progress, increase	ترقی
P	तरतोब	arrangement, classification	ترتیب
A	तरदुद	anxiety	تردد
P	तरमीम	amendment, modification	ترمیم
A	तरह	form, description	طرح
P	तराजू	a balance	تراز
A	तरावट	freshness, moisture	طراوت
P	तराश	cut, shape	تراش
A	तर्क	renunciation	ترک
A	तर्जुमा	translation	ترجمه
A	तर्ज	way, manner	طرز

A	तरार	eloquent	طرار
A	तरीका	manner	طریق
P	तर्स	compassion, pity	ترس
A	तलब	pay, wish	طلب
P	तल्ख	bitter	تلخ
A	तलफफुज	pronunciation	تلفظ
A	तलाक	a divorce	طلاق
A	तवज्जो	the act of turning towards	توجهه
A	तवायफ	a dancing girl	طرايف
A	तवारीख	history	تواريخ
A	तवाजो	an entertainment	قراضع
A	तवेला	a stable	طویله
A	तशरीफ	your honour	تشریف
P	तशरी	a saucer	تشتري
A	तसकोन	satisfaction	تسکین
A	तसदीक	attestation	تصدیق
A	तसफिया	settlement	تصفیه
A	तसबो	a rosary	تسبیح
A	तसर्फ	expenses	تصرف
A	तसल्ली	consolation	تسلي
P	तस्मा	a strap of leather	تسمه
A	तसवौर	a picture	تصویر
A	तसवुफ	mysticism	تصرف
A	तसलौम	salutation	تسليم
P	तह	surface, ground, layer, fold	تہ



A	तहकीकात	enquiry, investigation	تحقیقات
A	तहत in मातहत	beneath, charge	تحت
A	तहरीक	an agitation, a movement	تحریک
A	तहरो	rice cooked with turmeric, a kind of <i>khichri</i>	طاهری
A	तहरीर	a writing	تحریر
A	तहवील	funds	تحریل
A	तहसील	collection	تحصیل
	तहसीलदार	a collector of revenue	تعمیلدار
A	ताईद	support, corroboration	تائید
A	ताजस	a peacock	طاؤس
P	ताकि	so that	تا کہ
A	ताकत	power	طاقت
A	ताकीद	a reminder	تأکید
A	ताज	a crown	تاج
A	ताजा	fresh	تازہ
A	ताजो	an Arabi horse	تازی
A	ताजोम	respect	تعظیم
A	तातील	a holiday	تعطیل
A	तादाद	number	تعداد
A	ताना	taunt	طعنہ
P	ताप्पा	a kind of woolen cloth	تاپتہ
P	ताब	power	تأب
A	ताबूत	a bier, a representation of the mausoleum of Husain carried in procession during the Muhurram	تابوت

A	ताबे, ताबेदार	a servant, dependant	تابع
A	तामोल	execution	تعديل
A	तायफा	a company of dancing girl	طائفه
A	तारोख	date, history, annals	تاريخ
A	तारोफ	a defination, praise	تعريف
A	तालीम	teaching	تعليم
P	तालिबइस्लाम	a student	طالب علم
P	तावान	penalty, fine	قازان
A	तावोज	amulet	تعویز
P	ताइम	still, yet	تاهم
A	तास	card	طاس
A	तासा	a kettle drum	طاسیه
A	तासीर	effect	تأثير
A	तिजारत	trade	تجارت
A	तिब्ब	the science of medicine	طب
A	तिलस्र	magic	طلمس
P	तिला	an embrocation for impotency	طلا
P	तिल्लाना, तराना	melody	ترانه
P	तोर	an arrow	تیر
P	तुक्का	an arrow without a head	تکه
P	तुख्म	seed	تخم
P	तुनक	weak	تنک
A	तूत (शहवूत)	mulberry	ترت
P	तूती	a small singing bird	طوطی
P	तुन्द	fierce	تند

T	तुर्क	a Muhammadan	ترک
A	तुरा	an ornamental tassel worn in the turban, to crown all	طرہ
P	तुमतराक तूमतड़ाक	show	طمطراق
P	तुर्श	acid, sour	ترش
A	तूफान	storm	طوفان
P	तुर्शी	sourness	ترشی
A	तूमार	volume, a long and tedious story	طومار
A	तूल	length	طول
A	तूस	a sort of woolen cloth	طوس
P	तेग	a sword	تیغ
	तेगा	a short broad scimitar	تیغا
P	तेज	sharp, pointed	تیز
A	तै	to traverse, to close	طے
A	तैनाती	appointment	تعیناتی
P	तैयार	ready, willing	تیار
A	तैश	rage	طیش
T	तोप	a cannon	توپ
A	तोफा	some choice article	تکفہ
P	तोशक	a mattress	توشک
P	तोशा	supplies	توشہ
A	तौक	a badge of slavery	طوق
A	तौजो	rent roll	توزیع
A	तौफीक	power, resources	توفیق

P	तौबा, तोबा	repentense	توبه
A	तौर	conduct, manner	طور
A	तौहीन	insult	توهين
P	तंग	straightened, tight, a bag	تنگ
A	दखल	possession, efficiency, interference	دخل
P	दगदगा	mental, disturbance	دغدغه
P	दगा	deception. treachery	دغا
P	दफ, ढफ	a large flat drum	دف
A	दफन	burial, interment	دفن
A	दफा	section, time, turn, class	دفعه
A	दफ्तर	register roll, office, an official report	دفتر
P	दम	breath, life	دم
A	दमदमा	a mound, raised battery	دمدمه
P	दमा	asthma	دمه
P	दमामा	a large kettledrum	دمامه
P	दरमिमान	in the midst	درمیان
P	दरवेश	a beggar	درवेश
P	दर	a door, at, in, into	در
P	दरक	interpose	درک
P	दरख्त	a tree	درخت
P	दरखास्त	a petition	درخواست
A	दर्ज	registration	درج
A	दर्जा	grade, division, class, dignity	درجه

P	दज	split, breach	درز
P	दरकार	necessary, wanting	درکار
P	दरगाह	a royal court, a Muhammadan shrine	درگاه
P	दरया	a river	دریا
P	दरयाफ्त	enquiry	دریافت
P	दरेग	disinclination	دریغ
P	दरेज	printed muslin	دریز
P	दरवाजा	a door	دروازه
P	दरिन्दा	ravenour	درنده
P	दरोग	false	دروغ
P	दर्रा	a valley	دره
A	दलील	an argument, reason, proof	دلیل
P	दस्त	hand, purge	دست
A	दवा	a medicine	دوا
P	दस्तक	judicial writ	دستک
A	दवात	an inkstand	دوات
P	दस्ताखत	hand writing, signature	دستخط
P	दस्तरख्वान	a table cloth	دسترخوان
P	दस्ता	a quire of paper, a colum of soldiers	دسته
P	दस्तूर	a common practice	دستور
P	दहशत	fear	دهشت
P	दहाना	the mouth of a river	دهانه
A	दहेज, दायज	dowery	دهیز

A	दाखिल	arriving, entering	داخل
P	दाग	a spot, speck	داغ
P	दाद	praise	داد
P	दाना	wise, sage	دانا
P	दाम	a net, snare	دام
P	दामन	the skirt of a garment	دامن
A	दार	having, habitation	دار
P	दारू	wine	دارر
A	दावत	a feast	دعوت
P	दावा	a claim	دعوه
A	दिक	worried, chronic fever	دق
P	दिमाग	brain, intellect	دماغ
A	दिरहम	a silver coin	درهم
P	दिल	heart, mind	دل
P	दिलेर	brave	دلیر
P	दोगर	other	دیگر
A	दीन	faith	دین
P	दीदार	sight	دیدار
P	दीवान	a royal court, prime- minister, a book of poems	دیوان
P	दीवाना	mad	دیوانه
P	दीवार	a wall	دیوار
A	दुआ	blessing, invocation	دعا
P	दुनिया	the world	دنیا
A	दुलदुल	Muhammad's mule which he gave to his son-in-law Ali	دل‌دل

P	दुश्मन	an enemy	دشمن
P	दुश्वार	difficult	دشوار
A	दूकान	a shop	دزگان
P	देग, डेग	a caldron	دیغ
P	देहात pl. of देह	villages, country	دیہات
P	दोगला	cross bred	دوگلا
P	दोज	one who sews, as जरदोज	دوز
P	दोजख	hell	دوزخ
P	दोयम	second	دویم
P	दोस्त	a friend	دوست
A	दौर	circuit, circulation	دور
	दौरा	tour, sessions	دوره
A	दौरान	turning round	دوران
A	दौलत	riches, fortune	دولت
P	दंग	astonished	دنگ
A	नक्श	an impression, drawing	نقش
A	नकशा	a map, a plan, a return	نقشه
A	नकद, नगद	prompt, ready	نقد
A	नकाब	a veil	نقاب
P	नकब	a mine under a wall, to break into	نقب
A	नकीब	a herald	نقیب
A	नकल	copy, acting	نقل
A	नक्काश	a painter, a draftsman	نقاش
A	नक्कारा, नगाड़ा	a kettledrum	نقاره

A	नकाल	an actor, an immitator	نقال
A	नकाशी, नखासी	drawing, painting	نقاشی
P	नख	a kind of thread used for kite-flying	نخ
P	नखरा	pretence, coquetry	نخره
P	नखास	a horse-market	نखास
A	नगोना	a precious stone	نگينه
A	नजदीक	near	نزدیک
A	नजर	sight, supervision, present, offering	نظر
A	नजला	a catarrh	نزله
A	नजाकत	softness, delicacy	نزاكت
A	नजारा	sight,	نظاره
A	नजिस	being dirty	نجس
A	नजीर	a precedent	نظير
A	नजूम	astrology	نجوم
	नजूमो	astrologer	نجومی
A	नजूल	government land, escheated land	نزرل
A	नतीजा	conclusion, effect	نتیجه
P	नदारद	wanting, blank	ندارد
A	नफर	one hand, a servant	نفر
A	नफरत	disgust	نفرت
	नफरो	daily wages	نفری
A	नफा	profit	نفع



P	नफौरी	a trumpet	نغیري
A	नफौस	choice, refined	نفیس
A	नल	the pulse	نبض
P	नम	moist	نم
P	नमक	salt	نمک
P	नमदा	felt	نمده
P	नमाज	prayer	نماز
A	नमिश, निमिस	a syllabub, whipt cream	نمش
P	नमूना	a pattern, a model	نمونه
P	नरो	sheepskin	نروي
P	नर्द	a peice in <i>chausar</i> , a counter	نرد
P	नर्म	soft, easy	نرم
P	नवाज	cherishing	نوار
A	नवाब	a governor, a lord	نواب
P	नवीस	writer	نویس
A	नशा	an intoxicating liquor	نشا
P	नशीन (तख्त)	sitting, sitter	نشین
P	नशतर	a lancet	نشتار
A	नसल	stock, race, family	نسل
A	नसीब	fate, lot	نصیب
A	नसोहत	counsel, chastisement	نصیحت
A	नहर	a canal	نهر
A	नहारी	breakfast	نہاری
A	नङ्गस	inauspicious	نکس
P	नाक	full	ناک

A	नाकिस	defective, unsound	ناقص
P	नाखुदा	the captain of a ship, a sect of Muhammadan merchants	ناخدا
P	नाखून	finger or toe nails	ناخن
P	नागहानी	accidental	ناگهانی
T	नागा	absence	ناغه
P	नाज	coquetry, foundling, whims	ناز
A	नाजिम	an administrator, a governor	ناظم
A	नाजिर	a supervisor	ناظر
A	नानबाई	a baker	نان بائي
P	नाबदान	a drain, gutter	نابدان
P	नामा	a letter, a deed	نامه
A	नामोसी	dishonour, disgrace	ناموسي
A	नायब	a deputy, a delegate	نایب
A	नारा	a cry, shout, slogan	نعره
A	नाल	a horse-shoe nail	نعل
P	नालिश	a suit	نالش
P	नाशपातो	a pear	ناشپاتي
P	नाश्ता	breakfast, a repast	ناشته
A	नासूर	an ulcer	ناسور
A	निकाह	a legal marriage	نکاح
P	निगरानी	supervision, watchfulness	نگرانی
P	निगाह	a look, attention, considera- tion	نگاه
A	निजात	salvation	نجات

14

P

A

A

P

P

P

P

A

P

P

P

P

P

A

F

A

F

F

F

F

F

F

F

F

F

F

A	निजामत	administration, a supreme court of criminal justice	نظامت
A	निफाक	difference	نفاق
P	नियाज	an offering, supplication	نياز
A	नियत	intent	نيت
A	नियामत, नामत	a blessing	نعمت
P	निख	market rate, current price	نرخ
P	निवाला, नेवाला	a monthful	نواله
PA	निशाखातिर	satisfaction	نشاخاطر
A	निशान	a mark, impression, signal	نشان
A	निस्वत	analogy, ratio, proportion	نسبت
A	निस्फ	half	نصف
P	निहाल	pleased, happy	نهل
P	नीम	half	نيم
A	नुक्ता	a point, dot	نقطه
A	नुकरा	a cream coloured horse, silver	نقره
A	नुक्स	defect	نقص
A	नुक्सान	damage, loss	نقصان
A	नुतफा	semen	نطفه
P	नुमाइश	exhibition	نمایش
A	नुसखा	a recipe, prescription	نسخه
A	नूर	splendour, beard	نور
P	नैक	good, virtuous	نیک
P	नेचा	a huqqa-tube	نیچه
P	नेजा	a lance	نیزه

P	नेफा	the part of the drawers through which the string runs	نیفہ
P	नै	a reed, the pipe of a huqqa	نئے
P	नोक	point, tip, a nib	نوک
A	नोश	a drinker	نوش
P	नोसादर	sal ammoniac	نوشادر
P	नौकर	a servant	نوکری
A	नौबत	turn, state, plight	نوبت
P	पख	difficulty, trouble	پخ
P	पजावा	a brick-kiln	پزارہ
P	पतीला	a wide-mouthed cauldron	پتیلا
P	पनहा	the width of cloth	پنا
P	पनाह	refuge	پناہ
P	पनीर	cheese	پنیر
P	पर	feather, plume	پر
P	परकार	a pair of compasses	پرکار
P	परकाला	a spark	پرکالہ
P	पर्चा	a scrap, fragment	پرچہ
P	पर्दा	a screen, curtain	پردہ
P	परवर	a protector, patron	پرور
P	परवा, परवाह	care, anxiety, desire	परवा
P	पर्वाना	license, passport, permit	परवानہ
P	परवानगी	permission	परवानگی
P	परहेज	abstinence	پرہیز

P	परागन्दा	scattered, distracted	پراگنده
P	परिन्दा	the feathered race	پرندہ
P	परिस्तान	fairy land	پرستان
P	परी	fairy	پری
P	परिशान	perplexed	پریشان
P	पलक	eyelids	پلک
P	पलौद, पल्लौत	unclean, impure	پلید
P	पशम	wool	پشم
P	पश्मौना	woolen cloth	پشمینہ
P	पस	so, behind, finally	پس
P	पसन्द	approval, acceptance	پسند
P	पसोपेश	hesitation	پس و پیش
P	पस्त	low, mean	پست
P	पहलवान	a wrestler	پهلوان
P	पहलू	a side, wing	پهلر
P	पा	the foot	پا
P	पाक	pure, holy	پاک
P	पाकदामन	chaste, modest	پاکدامن
P	पाजामा or पायजामा	trousers	پایجامہ
P	पादशाह	a king	پادشاه
P	पापियादा, पायपियादा	a foot man, a peon	پا پیادہ
P	पायोश	a slipper, shoe	پایوش
P	पामाल	trodden under foot	پامال

P	पायखाना	privy, latrine	پایخانه
P	पायतख	the capital, the royal residence	پای تخت
P	पायताबा	socks	پایتاب
P	पायदार	durable	پایدار
P	पाया	the leg, foot, foundation	پایه
P	पास	partiality, respect, favor	پاس
P	पासबान	a watchman (used for a keep)	پاسبان
P	पियाज	an onion	پیاز
P	पियादा	a peon, a footman, a pawn at chess	پیاده
P	पियाला	a cup	پیاله
P	पिलपिल	pipper	پل پل
P	पिस्ता	a pistachis nut	پسته
P	पीर	a holyman	پیرو
P	पीलपाया पीलपाव	elephantisis	پیل پایا
P	पीला	elephant, the bishop in chess	پیله
P	पुख्ता	ripe, strong	پخته
P	पुर्जा	a scrap	پرز
P	पुल	a bridge	پل
P	पुश्त, पुस्त	back, generation	پش
P	पुश्ता	bulwark	پشته

P	पुश्तक	kicking out with the hind legs	پشتک
P	पेच	entanglement, tactics, duplicity, any trick in wrestling, a screw	پیچ
P	पेवन्द	a patch	پیوند
P	पेश	before	پیش
P	पेशकज	a dagger	پیشقبض
P	पेशकार	the reader of a court	پیشکار
P	पेशगी	advance money	پیشگی
P	पेशवा	a leader, the primier of the Marathas	पेशवा
P	पेशवाज, पिशवाज	a gown now worn only by dancing girls	پشراز
P	पेशा	profession	پیشه
P	पेशाब	urine	پیشاب
P	पेशी	presence, trial	پیشی
P	पैगम्बर	messenger, prophet	پیغمبر
P	पैगाम	message	پیغام
P	पेजार	a slipper	پیزار
P	पैदा	born, created	پیدا
P	पैदाइश	birth, creation	پیدائش
P	पैमाना	a measure, scale, a wine cup	پیمانہ
P	पेरवी	observance, prosecution	پیرری
P	पेरोकार	a prosecutor, manager	پروکار

P	पोइया pl. पोइयो	full gallop	پرٹیا
P	पोच	base, vile, of no value	پرچ
P	पोदीना	mint	پودینہ
P	पोश	covering	پوش
P	पोशाक	garment, dress	پوشاک
P	पोशोदा	hidden	پوشیدہ
P	पोस्त	poppyhead, opium	پوست
P	पोस्ता	poppyseed	پوستہ
P	पोस्ती	one addicted to opium	پوستی
P	पंजा	the hand with the fingers extended a claw, paw	پنجه
P	पंजीरी	a strengthening prepara- tion of five ingredients given puerperal women	پنجری
A	फकत	alone, simply	فقط
A	फकोर, फुकरा	a beggar	فقیر
A	फकीरी	beggary	فقیری
A	फखर	just pride or boast	فخر
A	फजर	morning	فجر
A	फजीहत	shame, disgrace	فضیحت
A	फजूल	needless, useless	فضول
A	फतवा	the written verdict of the Muhammadan law officer	فتوی
A	फतह	victory	فتح
A	फन	art, accomplishment	فن



A	फरक, फर्क	distance, defect	فرق
A	फर्ज	supposition, duty	فرض
A	फर्जी	obligatory, fictitious, a minister in chess	فرضی
P	फरफर	fluently, fast	فرفر
A	फराकत	respite, freedom from care. call of nature	فراغت
P	फराख	abundant	فراخ
A	फरीक	a party in a suit	فریق
P	फरेक्ता	charmed, enamoured	فریفته
A	फर्द	a unit, one	فرد
A	फर्दी	a list, catalogue	فردی
P	फरेब	fraud	فریب
P	फरोख्त	sale	فروخت
P	फर्मान	mandate, charter	فرمان
P	फर्मायश	order, requisition	فرمایش
P	फर्मायशी	made to order	فرمایشی
P	फर्याद	a complaint	فریاد
A	फर्श	floor, ground	فرش
A	फरार	absconder	فرار
A	फर्श	a servant who spreads the carpet and prepares the lamps etc.	فراش
P	फर्श	a seller	فروش
A	फलक	sky	فلک
A	फलाँ, फलाना	a certain person or thing	فلان فلانة

P	फव्वारा, फुहारा	fountain	فواره
A	फसद	opening a vein	فصد
A	फसल	season, the crops	فصل
A	फसाद	brawl, ferment	فساد
A	फसादौ	mischievous	فسادي
A	फसीह	elegant, polished	فصیح
A	फाका	fast, starvation	فاقه
P	फाख्ता	a dove	فاخته
A	फाजिल	learned, abundant	فاضل
A	फातिहा	oblations and offerings to saints or dead parents	فاتحه
P	फानूस	a glass shade	فانوس
A	फायदा	profit	فايده
A	फारसी	the Persian language	فارسي
A	फारिग	disengaged	فارغ
P	फालसा	a sub-acid fruit	فالسہ
A	फालिज	paralysis	فالج
P	फाश	revealed	فاش
A	फासिला	distance	فاصلہ
A	फाहिशा	a harlot	فاحشه
A	फिकरा	a sentence	فقرة
A	फिक्र, फिकिर	anxiety, care	فکر
A	फितना	calamity, mischief	فتنه
A	फितूर	defect, row	فتور
A	फिदवी	devoted servant	فدوی

A	फिदा	devoted to	فدا
A	फिराक	anxiety, care	فراق
P	फिरिस्ता	an angel	فرشته
A	फिक्रा	a tribe, sect	فرقه
P	फिसाना	story, romance	فسانه
A	फिहरिस्त	a list	فهرست
A	फी	per	في
P	फ़ीरोजा	a turquoise	فیروزه
P	फ़ोल	an elephant	فیل
P	फ़ोलपा, फ़ोलपांव	elephantiasis	فیل پا
A	फुसंत	liesure	فرست
A	फ़ैसल, फ़ैसला	decision, judgement	فیصله
P	फोता	the scrotum	فرطه
A	फोश	obscence	فحش
A	फौज	army	فرج
A	फौजदारी	criminal	فرجداري
A	फौत	death	فوت
A	फौरन	atonce	فوراً
P	फौलाद	steel	فولاد
P	ब	by, with, in, to	به
P	बकतर, बखतर	armour	بکتر
A	बकाया	remaining	بقایا
A	बकीया	remainder	بقیة
A	बक्काल	a shopkeeper	بقال
P	बखिया	stitch	بخیه

P	बगल	armpit, side	بغل
A	बगावत	rebellion	بغارت
P	बगीचा	a small garden	بغیچہ
P	बगैर	without	بغیر
T	बचुका	a small bundle of cloth	بقچہ
P	बजा	right	بجا
A	बजाज	a draper	بزاز
P	बजुज	except	بجز
A	बत, बतक	a duck	بط - بطک
P	बद	bad, wicked, naughty	بد
A	बदतर	worse	بدتر
A	बदन	body	بدن
A	बदल	change	بدل
P	बदो	badness, wickedness, mischievousness	بدی
PA	बदौलत	by means of	بدولت
P	बन्द	a belt, captivity, a knot	بند
P	बन्दगी	salutation, homage, thanks	بندگی
P	बन्दर	a port	بندر
P	बन्दा	a servant	بندہ
P	बन्दा	a maid servant	بندی
T	बन्दूक	a musket	بندوق
P	बन्दोबस्त	management	بندوبست
P	बबर	a lion	ببر
P	बमूजिब	according to	بموجب

:A	बय	selling	بيع
AP	बयनामा	a sale-deed	بيع نامه
P	बयान	explanation	بيان
A	बयाना	earnest money	بيعانه
P	बराबर	equal	برابر
P	बरामदा	a verandah	برآمده
P	बराय	by reason of	برائے
P	बरी	free, acquitted	بري
P	बर्कत	blessing	برکت
P	बर्फ	ice	برف
P	बर्बाद	ruined	برباد
P	बल्कि	moreover	بلکه
A	बलगम	phlegm	بلغم
A	बला	calamity	بلا
A	बवासीर	the piles	براسير
P	बशर्ते कि	provided that	بشرطیکه
P	बस	enough	بس
P	बस्ता	a bundle of papers or books	بسته
AP	बहरहाल	by all means, in any case	بہر حال
A	बहस	discussion, argument, contention	بحث
P	बहादुर	brave	بہادر
P	बहाना	plea, pretext, pretence	بہانہ
P	बहार	spring, a fine view, exquisite enjoyment	بہار

P	बहाल	restored	بحال
A	बाइस	reason	باعث
A	बाकला	a kind of bean	باقلا
A	बाकी	residue, remnant, the balance, dues	باقی
P	बाग	a garden	باغ
A	बागो	a rebel	باغی
P	बाज	a hawk	باز
A	बाज or बाजे	some	بعض or بعضے
T	बाजार	market	بازار
P	बाजो	play	بازی
P	बाजूबन्द	a bracelet	بازوبند
A	बातिल	false, cancelled	باطل
A	बाद	after	بعد
P	बादशाह	a king	بادشاه
P	बादाम	an almond	بادام
P	बाफ्ता	woven, a kind of woolen or silk cloth	بافته
A	बाबत	affair, on account of	بابت
P	बारगीर	a trooper who is mounted on a horse supplied by the state	بارگیر
P	बारिश	rain	بارش
P	बारीक	fine	باریک
T	बारुद	gunpowder	بارود

P	बाला	high, on, up, foregoing	بالا
P	बालापोश	a quilt	بالاپوش
A	बालिग	an adult	بالغ
P	बालिश	a pillow	بالش
P	बालिस्त, बिलस्त	a span	بالشت
T	बावर्ची	a cook	बारچی
P	बाशिन्दा	inhabitant	باشنده
P	बाहम	together	باهم
P	बांग	sound	بانگ
P	बाँदी	a female slave	باندي
A	बिदून	without	بدون
A	बिहत	oppression, wrong, fight	بدعت
P	बिरंजो	a small nail	برنجي
P	बिरादर	a brother	برادر
A	बिलफेल	for the present	بلفعل
A	बिला	without	بلا
P	बिलौर	crystal	بلور
A	बिल्कुल	entirely	بلکل
A	बिसात	carpetting, a chess-board	بساط
P	बिस्तर	bed	بستر
A	बिस्मिल्लाह	in the name of God	بسم الله
P	बोबी	a lady, husband's sister	بي بي
P	बीमार	sick	بیمار
P	बुखार	fever	بخار
P	बुजदिल	a coward	بزدل

P	बुजुर्ग	great, venerable	بزرگ
P	बुनयाद	foundation	بنیاد
A	बुर्का	a veil	برقع
P	बुर्द	(in chess) the king, the only piece remainig on one side of the board	برد
P	बुरादा	saw dust	براده
A	बुर्राक	flashing, shining, white as snow	براق
P	बुलन्द	high	بلند
A	बुलबुल	a nightingale	بلبل
T	बुलाक	an ornament worn in the nose	बلاق
P	बू	smell	بر
A	बूतात or ब्यतात	account of household, expense, ration	بروات
PA	बेअदब	rude, disrespectful	بے ادب
PA	बेईमान	unprincipled, corrupt, dishonest	بے ایمان
PA	बेईमानी	unscrupulousness, dishonesty	بے ایمانی
P	बेकार	worthless, unemployed, useless	بے کار
P	बेकारी	want of employment	بے کاری
P	बेगम	a lady	بیگم



P	बेगाना	stranger	بیگانہ
P	बेगार	forced labour	بیگار
P	बेचारा	helpless, destitute	بے چارہ
P	बेजा	out of place	بے جا
P	बेजार	angry, offended, ill	پے زار
PA	बेतरह	badly	بے طرح
P	बेतहाशा	recklessly, furiously, headlong	بے تعاشا
P	बेताब	impatient	بے تاب
P	बेदाना	a pomegranate	بے دانہ
P	बेपौर	inexorable, having no spiritual guide, cruel	بے پیر
P	बेबाक	paying up the arrears	بے باک
P	बेलचा	a hoe	بیلچہ
P	बेवा	a widow	بیوہ
P	बेश	better, superior	بیش
P	बेशक	undoubtedly	بیہک
P	बेशी	excess	بیشی
PA	बेहद	unlimited	بے حد
P	बेहतर	better	بہتر
P	बेहबूदी	prosperity, welfare	بہبودی
PA	बेहाल	ruined, worn out, badly off	بے حال
P	बेहदा	stupid, nonsensical, foolish	بہدہ
P	बोरया	a mat made of palm leaves	بوریا

A	मकतब	a place for teaching, school	مکتب
A	मकदूर, मगदूर	power, capacity	مقدور
A	मकबरा	a mausoleum	مقبره
A	मकान	a house	مکان
A	मक्का	Mecca in Arabia	مکه
A	मकार	artful, pretending, false	مکار
A	मक्र, मकर	pretence	مکر
A	मखमल	velvet	مخمل
A	मगज	the brain, intellect, pride, kernel	مغز
P	मगर	but, except, perhaps	مگر
A	मगरूर	proud, arrogant	مغرور
P	मजदूर, मजूर	a labourer	مزدور
A	मजबूत	strong, fixed	مضبوط
A	मजबूर	compelled	مجبور
A	मजमा	a crowd, a place of meeting	مجمع
A	मजमून	subject, matter, contents	مضمون
A	मजलिस	an assembly	مجلس
A	मजहब	religious belief	مذهب
P	मजा	taste, pleasure, enjoyment	مزه
A	मजाक	wit, humour	مزاق
A	मजाज	competent, authority	مجاز
A	मजार	a tomb, shrine	مزار

A	मजाल	power	مجال
A	मतलब	desire, motive, purpose, design	مطلب
A	मदद	aid, assistance	مدد
A	मदार	bases, a saint worshipped by Muhammadans	مدار
A	मह	extension, a head of account, column	مد
A	मद्रसा	a place for reading, a college	مدرسه
A	मनजिल	a stage, a story or floor of a house	منزل
A	मनजूर	sanctioned, approved, granted	منظور
A	मनशा	tenor, drift	منشا
A	मनसब	post, dignity	منصب
A	मनसूख	abolished, cancelled	منسوخ
A	मनसूबा	intention, plan	منصوره
A	मनहूस	unlucky, black, ill-omened	منحوس
A	मना	prevention, refusal	منع
A	मनो	semen	مني
A	मनादो	proclamation	منادي
A	मनाहो	prohibition	مناهي
A	मयस्सर, मेयस्सर	obtainable, procurable	ميسر
P	मर्ग	death	مرگ
A	मर्ज	disease, illness	مرض
A	मर्जो	assent, choice	مرغی

A	मर्तवा	rank, office, time	مرتبه
A	मर्तवान्, अमृतबान	a glazed jar for preserves	مرتبان
P	मर्द	a man, a male	مرد
A	मर्दद	a rejected, an outcaste	مردود
A	मग्धा (बग्धा)	a fountain, a water cut from a canal	منبع
A	मर्सिया	an elegy, the dirje of Hasan and Husain recited at the Muhar- ram	مرثیه
A	मरम्मत	repairs, amendment	مرمت
A	मरहला	an entanglement	مرحله
A	मरहम, मलहम	ointment, balm	مرهم
A	मरातिब	gradations of rank, flat or floor	مراتب
A	मरोज	a patient	مريض
A	मलाल	melancholy	ملال
A	मल्लाह	a sailor	ملاح
A	मल्लाही	navigation, boatfare, general abuse	ملاحی
A	मलका, मलिका	a queen	ملکه
A	मलामत	reproach, reproof	ملامت
P	मलीदा	pounded meal cakes mixed with butter and sugar, a fine woolen cloth	ملیدا

Λ	मवाजी	a sum, total	موازي
A	मवाद	pus, matter	مواد
A	मवेशी	cattle, goats and sheep	مريشي
A	मशक	leather for carrying water	مشک
A	मशकत	labour	مشقت
Λ	मश्क	practice, exercise	مشق
A	मशविरा	consultation	مشوره
A	मशहूर	noted, famous	مشهور
A	मशाल	a torch	مشعل
A	मशालचो	a torch-bearer	مشعلچی
Λ	मसजिद	a mosque	مسجد
A	मसनद	a cushion throne	مسند
P	मस्त	intoxicated, overjoyed, in- different	مست
A	मस्तगी	gum mastic	مصطکی
A	मसरफ	use	مصرف
A	मसल	a proverb	مثل
A	मसलन	for example	مثلاً
A	मसलहत	advisability	مصلحت
A	मसला	a maxim, a proverb	مسله
A	मसाला	materials, spices	مصالح
A	मसीह	messiah, Christ	مسیم
A	मसौदा	a draft, a rough draft	مسوده
A	महकमा	a department	محمده

A	महज	pure, absolute, entire, mere, utterly	محض
P	महताबी	a fruit of the lime kind	مهتابي
A	महफिल	an assembly, nautch	محفل
A	महल	a palace	محل
A	महाल	real or landed state	محال
A	महसूल	taxes, customs, duty	محصول
A	महसूस	perceived, felt	محسوس
A	माकूल	reasonable, right, fair, acceptable	معقول
A	माजरा	an event, matter	ماجرا
A	माजूम	an intoxicating drug made of bhang and sugar	معجون
P	माजू-फल	gall-nut	مازु
A	मात	defeat, checkmate	مات
A	मातम	mourning	ماتم
P	मादा	female	ماده
A	माद्दा	matter, capacity, derivation	ماده
P	माँदा	tired, fatigued, ailing	مانده
P	मानिन्द	like	مانند
A	मानो-माने	signification, meaning, that is	معني
A	माफ	exempted, pardoned, excused	معاف
A	माफिक	like	موافق
A	माफी	pardon, a rent-free grant	معافى

A	मामला	dealing, negotiation, matter, concern, cause, suit	معامله
A	मामूल	a custom	معمول
A	मायल	inclined or leaning towards	مايل
P	माया	wealth	مايه
A	मायूस	hopeless	مايوس
A	मार्का	fight, importance, re- mark	معاركه
A	मारफत	through the medium of, care of	معرفت
A	माल	property, money, goods, revenue, prize	مال
A	मालिक	owner, proprietor	مالك
A	मालिकियत	proprietary right	مالکیت
A	मालियत	wealth, value	مالیت
P	मालिश	rubbing, polish	مالش
A	माली	belonging to property, financial	مالی
A	मालूम	known, apparent	معلوم
A	माश	livelihood	معاش
A	माशूक	the beloved one, sweetheart	معشوق
P	माह	a month	ماه
A	मिकदार	quantity	مقدار
A	मिजराब	the hook with which the sitar is played upon	مضراب

A	मिजाज	nature, temper, disposition, pride	مزاج
A	मिनहा	subtracted, deducted	منها
A	मिन्नत	entreaty, supplication	منت
P	मियान	waist, scabbard, sheath	میان
P	मियाना	middle-sized, a kind of palanquin	میانہ
P	मियाँ	sir, husband, the title of the sons of Rajput princes in the hills, a gentleman, a school-master	میان
A	मिरजा	a prince, a title of the Turk	مرزا
P	मिर्दहा	an overseer	مردھا
A	मिल्क	landed property, rent-free land	ملک
A	मिल्की	landed proprietor, proprietary	ملکی
A	मिल्कियत	landed or real property	ملکیت
A	मिश्री	an Egyptian, sugarcandy	مصري
A	मिसरा	a line of a verse	مصرء
A	मिसल	like, the papers or records	مثل
A	मिसाल	simile, analogy, an example	مثال
P	मिस्सी	a powder made of vitriol with which women blacken their teeth	مسی



A	मौजान	total	میزان
P	मोना	the blue stone, enamel	مینا
A	मौयाद	term, period	میعاد
P	मौर	a title of Saiyads	میر
A	मौरास	hereditary estate or property, a bequest	میراث
A	मौरासो	ancestral	میراثی
A	मुष्ज्जिज	honoured, revered	معزز
A	मुष्त्तर	perfumed, fragrant	معطر
A	मुञ्जत्तिल	suspended, in abeyance	معطل
A	मुञ्जलिम	a teacher	معلم
A	मुष्ठादना	inspection	معاینه
A	मुञ्चावजा	consideration given, barter exchange	معاضه
A	मुकद्दमा	a lawsuit	مقدمه
A	मुकम्मिल	complete	مکمل
A	मुकर्र	fixed, appointed, certain	مقرر
A	मुकाम	place, site, a halt	مقام
A	मुकाबिल	against, opposing	مقابل
A	मुकाबिला	opposition, encounter	مقابله
A	मुकौम	residing, stationed	مقیم
A	मुखबिर	an informer	مخبر
A	मुखातिब	turned, towards	مخاطب
A	मुखालिफ	an opponent	مخالف
A	मुखतलिफ	different	مختلف

A	सुख्तसिर	abridged	مختصر
A	सुखतार	an authorised person	مختار
A	सुगल	a Mogul	مغل
A	सुगलानौ	a Mogul woman	مغلاني
T	सुचल्का	a recognizance	مچلکه
A	सुजरा	deduction, audience, respects	مچرا
A	सुजरिम	an offender	مجرم
A	सुजाका, सुजायका	consequence	مضاعفه
A	सुजिब	cause, reason	موجب
A	सुजिर	pernicious, bad	مضر
A	सूजो	hurtful, vexations, miser	مؤذي
A	सुतफरिंक	miscellaneous	متفرق
A	सुतबन्ना	an adopted child	متبنی
A	सुतमव्वल	rich	متمول
A	सुतर्जिम	a translator	مترجم
A	सुतलक	absolute, entire	مطلق
A	सुतल्लिक	connected	متعلق
A	सुतवज्जह	towards, favouring	متوجه
A	सुतवातिर	sucessively	متواتر
A	सुतवाली	a trustee of a Muhamma- dan endowment	متولي
A	सुत्तफिक	united	متفق
A	सुत्तसिल	adjacent	متصل

A	मुताबिक	like	مطابق
A	मुताह	a temporary marriage	متعہ
A	मुदर्रिस	a teacher	مدرس
A	मुद्दत	duration	مدت
A	मुनक्का	bloom, raisins	منقّی
A	मुनशी	a writer	منشی
A	मुनसिफ	a just judge	منصف
A	मुनाफा	profit, gain	منافع
A	मुनासिब	proper, fit suitable	مناسب
A	मुनीम, मुनीब	a master, a manager of a firm	منیب
A	मुन्तजिम	a manager	منتظم
A	मुफलिस	penniless	مفلّس
	मुफलिसी	poverty	مفلّسی
A	मुफस्सिल	detailed, the country as distinguished from the town	مفصل
A	मुफौद	advantageous, useful	مفید
A	मुफ्त, मुफत	free, gratis, for nothing	مفت
A	मुफ्ती	a Muhammadan jurist	مفتی
A	मुबतिला	involved, entangled	مبتلا
A	मुबल्लिग	a sum of money	مبلغ
A	मुबारक	blessed, fortunate	مبارک
A	मुबादला	barter, an exchange	مبادلہ
A	मुबाह	allowable, lawful	مباح

A	सुबाहसा	discussion	مباحثه
A	सुमकिन	possible, practicable	ممکن
A	सुमानियत, ममानियत	prohibition restriction	ممانعت
A	सुरब्बा	a square	مربع
A	सुरब्बा	preserved fruit	مربى
A	सुरब्बी	a patron	مربی
A	सुरौद	a disciple	مرید
P	सुर्ग	a fowl, a cock	مرغ
	सुर्गाबो	a waterfowl	مرغابی
P	सुर्दक	a rascal	مردک
P	सुर्दा	dead, infirm, a corpse	مردہ
P	सुर्दार	dead	مردار
A	सुर्शिद	a spiritual guide, a knave	مرشد
Ā	सुलजिम	accused	ملزم
A	सुल्क	a country, state, territory	ملک
A	सुल्तवी	postponed, adjourned	ملتوی
A	सुलम्बा	plated, gilt, gloss	ملمع
A	सुलाकात	a meeting, visit, carnal intercourse	ملاقات
A	सुलाजिम	a servant, an attendant	ملازم
A	सुलायम	soft, mild, gentle	ملایم
A	सुलाहिजा	inspection, regard	ملاحظه
A	सुल्ला	a doctor, professor	ملا

P	मुश्क	musk	مشک
A	मुश्किल	hard, intricate, difficult	مشکل
P	मुश्त	fist	مشت
A	मुशाइरा	a meeting at which poets read their verses	مشاعره
A	मुशाहरा	salary	مشاھره
A	मुसद्दी	a clerk, an accountant, a guarantee broker	مقتضی
A	मुसब्बर	aloes	مصبر
A	मुसन्नात	a title prefixed to the names of women	مسماة
A	मुसलमान	a believer in Muhammad	مسلمان
A	मुसव्वर	a painter	مصور
A	मुसाफिर	a traveller	مسافر
A	मुसाहिब	an aide-de-camp, a companion	مصاحب
A	मुसीबत	misfortune	مصده
A	मुस्तकिल	fixed, firm	مستقل
A	मुस्तगौस	a complainant	مستغیث
A	मुस्तसना	excluded, exempt	مستثنی
A	मुस्ताहक	entitled, deserving	سمتحق
A	मुस्तौद	ready, able	مستعد
A	मुहताज	needy, wanting	محتاج
A	मुहब्बत	love	معیت
A	मुहर्रम	the first month of the Muhammadan year	محرم

A	सुहरिर्	a writer	محرر
A	सुहाफिज	a guardian, protector	محافظ
P	सुहार, महार	a string put through the nose of a camel to guide him	مهار
A	सुहाल	impossible	محال
A	सुहावरा	usage, idiom	معارف
A	सुहासिल	revenue, village rents	محاصل
A	सुहिम	an enterprise, expedition	مهم
A	सुहैया	got ready, prepared	مهيأ
P	मेख	a nail	ميخ
P	मेज	a table	میز
P	मेजबान	a host	میزبان
P	मेवा	fruits	میوه
A	मेहतर	a head or chief, an hono- rific title of sweepers	
A	मेहनत	labour, athletic exercise	محنت
P	मेहमान	a guest	مهمان
P	मेहर	kindness	مهر
P	मेहरबान	kind, gracious	مهربان
P	मेहरबानी	kindness	مهربانی
A	मेहराब	an arch	محراب
P	मै	wine	مع
P	मेदा	flour, meal	میده
P	मैदान	a plain, a battle	میدان

A	मोषक्लि, मुवक्लि	a client	موکل
P	मोजा	a stocking	موزة
A	मोतबिर, मातबर	reliable	معتبر
A	मोतदिल, माहिल	temperate, mild	معتدل
P	मोम	wax, bees-wax	موم
A	मोमिन	a Musalman weaver, an orthodox Musalman	مومن
P	मोमियाई, मिमियाई	a mummy, a medicine	مومیائی
P	मोर्चा	rust, an entrenchment	مورچه
A	मोह्तमिम	a superintendent, a manager	مہتمم
P	मोहर	a seal, a gold coin	مہر
P	मोहरा	a chessman, shell	مہرا
A	मोहलत	respite, time, adjournment, cessation	مہلت
A	मौका	locality, place, opportunity, proper time	موقع
A	मौकूफ	dismissed, ceased	موقوف
A	मौज	a wave, emotion	موج
A	मौजा	a parcel or parcels of land	موضع
A	मौजूद	present, at hand, ready	موجود
A	मौजू	well-balanced, appropriate	موزون
A	मौत	death	موت

A	मौरूसी	hereditary	मोरुथी
A	मौलूद	celebration of the anni- versary of Muham- mad's birth	मोलुद
A	मौला	God, lord	मोला
A	मौलाना	a learned person	
A	मौसिम	season, time	मोसम
P	यक	only	यक
P	यक रखी	one-sided	यक रखी
P	यक बयक यक बारगो	} all at once	{ यक बयक यक बारगो
P	यकसाँ	regular, plain, level	यक सान
P	यकौन	belief, confidence	यकौन
P	यखनो, अखनो	broth, soup	यखनी
A	यतोम	an orphan	यतुम
A	याकूत	a ruby	याकूत
P	या	or	या
A	या	O ! ho !	या
P	याज्ज माज्ज	Gog and Magog ; a couple of bad characters	या जज माजज
P	याद	recollection, remember- ance	याद
A	यानी-याने	namely, i.e., to wit	यानी
P	याप्त	income, emoluments	याप्त



P	यार	a friend, a companion comrade, mistress	يار
P	यारी	friendship	ياري
T	यूनानी	Greek, Grecian	يوناني
A	रईस	a nobleman, a gentleman	رئيس
A	रकबा	an area	رقبه
A	रकम	a mark, amount, sum, total	رقم
A	रकाब	a stirrup	ركاب
A	रकाबी	a dish, a plate, a saucer	ركابي
P	रग	a vein, an artery	رگ
A	रजा	consent, will, pleasure,	رضا
P	रजाई	a quilt	رضائي
A	रजाय	fosterage, order	رضاع
A	रजौल	a vagabond, villain, an impudent person	رذیل
A	रद, रह	refutation, vomit, can- celled	رد
	रही	rejected, waste, waste-paper	ردی
A	रफा	settlement	رفع
A	रफ	a darn	رفو
A	रफगर	a darner especially of shawls	رفوگر
A	रब्त	intercourse, practice, dex- terity	ربط

P	रफ़्ता रफ़्ता	by and by, in due course	رفته رفته
P	रफ़्तार	pace, walk	رفتار
A	रमजान	the month of Muharram when Musalmans do not eat and drink bet- ween sunrise and sun- set	رمضان
A	रमल	foretelling by throwing dice	رمل
A	रमूज	inuendos, winks	رموز
A	रम्हाल	a fortune-teller	رمال
P	रवना	a passport	روانه
P	रवा	allowable, current	ررا
P	रवां	current	رران
P	रवाना	despatch	روانه
P	रवानगौ	setting out, embarkation	روانگي
P	रविश, रौस	a footpath in a garden	روش
P	रसद	imports, rations, share, commissariat supplies for an army	رسد
P	रसाई	entrance, audience, penetration	رسائی
P	रसोद	an acknowledgment, a receipt	رسيد
A	रस्म	order, custom, usage	رسم

P	रसा	causing to arrive, bearing	رسان
		ing	
A	रसुख	firmness, access, reach	رسوخ
		influence	
A	रसूल	a messenger from God	رسول
A	रसूम	fees, duty	رسوم
A	रहन	a mortgage	رحن
P	रहनुमा	a leader, guide	رهنما
A	रहम	mercy	رحم
A	राजी	satisfied, agreed	راضی
A	राजीनामा	a deed of agreement or	راضی نامه
A	रातिब	daily allowance of food,	راتب
		rations	
P	रान	the thigh	ران
A	राय	an opinion, advice	راے
P	रायगा	in-effectual	رائیگان
P	रस्तम	one of the twelve cham-	رستم
		pions of Persia, a	
		brave man, a hero	
A	रायज	fashionable, common	رایج
A	रास	reins	راس
P	रास्त	right	راست
P	रास्ता	a way	راسته
P	राह	road, way	راه
P	राह राह	reasonably, properly	راه راه

P	रियायत	favour, partiality, remission, abatement	رعایت
A	रियाया	the peasantry, subjects, tenants	رعایا
A	रियासत	high-mindedness, nobility, state	ریاست
A	रियाह	wind in the stomach	ریاح
A	रवाज	custom, usage	رواج
A	रिश्वत	a bribe	رشوت
P	रिश्ता	relation, connection, affinity	رشته
A	रिसाला	a treatise, pamphlet, magazine, cavalry	رساله
P	रिहा	free, at liberty	رها
P	रिहाई	discharge, acquittal	رهائی
A	रक्का	a letter, a chit, a note	رقعه
P	रुख	face, aspect, the castle (in chess)	رخ
A	रुखसत	leave	رخصت
A	रुखसतो	on leave	رخصتی
A	रुजू	turning towards, reference, lay before	رجوع
A	रुतबा	honour, distinction	رتبه
P	रएदाद	a statement, proceeding, record	ررعیداد

P	रु	face, cause, reason	در
P	रुमाल	a handkerchief	درومال
A	रुमी	a Turk	درومي
P	रुबरु	face to face	دربردر
P	रुबकार	a judicial act or pro- ceeding	दरबकार
A	रुह	soul, spirit	روح
P	रेखता	strong, a metre, the Hindustani language	ريخته
P	रेगिस्तान	desert	رگيستان
P	रेजगी	pouring, dropping, small change, a bit, piece	ريزگي
P	रेजा	children employed in masonry work	ريزه
P	रेवन्द चोनी	rhubarb	ريوند چيني
P	रेशम	silk	ريشم
P	रेशमो	silken	ريشمي
A	रेशा	a tremour, the shaking pulsy	رعشه
A	रैयत	the subject of a state, a tenant	ريعت
P	रोज	a day, daily wages	
P	रोजा	fast, fasting, a fast day	
P	रोशनो	light, eyesight	روشنی

P	रौगन	grease, oil, butter, varnish, polish	روغن
A	रौजा	a mausoleum, a shrine	روضه
P	रौशन	bright, clear, plain	روشن
P	रौशनार्द्र	ink	روشنائی
P	रंगरेज	a dyer	رنگ ریز
P	रंज	sorrow, grief, affliction	رنج
P	रंजिश	unpleasantness	رنجش
P	रंदा	a carpenter's plane	رنده
A	लकब	a surname, a title	لقب
A	लकवा	distortion of the face, paralysis	لقوه
A	लकलका	the cry of a stork	لقلقه
A	लक्का	face, the fantail pigeon	لقا
P	लगन	will	لگن
P	लगाम	a bridle	لگام
A	लगायत	inclusive, to the end of	لغایت
A	लगो	absurd, nonsensical	لغو
A	लज्जत	flavour, savour, sapidity	لذت
A	लनतरानी	boasting	لنترانی
A	लफ्ज, लख	a word	لفظ
P	लफंग	a loose character	لنگ
A	लब्धे लबाब	the pith	لب لباب
P	लब	lip, saliva	لب
A	लबलबा	the pancreas	لبله

P	लबादा	a quilled cloak	لباده
P	लबालब	full to the brim	لبالب
A	लमहा	a moment	لمحه
P	लरजा	shaking	لرز
A	लवाजिम	necessaries, ingredients baggage	لوازم
	लवाजिमा }		لوازمه
P	लशकर	an army, a camp	لشکر
A	लहजा	a moment	لحظه
A	लाइलाज	incurable	لا علاج
A	साखिराज	rent-free	لا خراج
P	लागर	thin	لانگر
A	लाचार	helpless	للچار
A	लाचारौ, नाचारौ	helplessness	للچاری
A	साजवाब	silenced, matchless, beyond question	لا جواب
A	लाजिम	bound, compulsory	لازم
A	लानत	curse, reproach	لعنت
A	लायक	worthy, competent	لائق
A	लाल	a ruby	لعل
P	लावलशकर	an army	لوا لشکر
A	लावारिस	heirless	لوارث
A	सावारिसो	unclaimed	لوارثی
A	लासानी	unequaled	لاثنائی
A	लिफाफा	wrapping, an envelope	لفافه
T	लाश	a corpse	لش

A	लिबास	costume, apparel	لباس
A	लियाकत	worth, merit	لياقت
A	लिस्लाह	God's name, God's sake	لله
A	लिह्जाज	notice, deference, shame	لحاظ
A	लिह्जाफ	a quilt, coverlet	لحاف
A	लतभाव (लवाव)	sliminess, mucus, saliva	لغاب
A	लुकमा	a morsel	لقمه
A	लुकमान	a famous eastern fablist	لقمان
A	लुगात	a dictionary	لغات
P	लूलू	a bugaboo, fool	لرلر
A	लेकिन	but, on the contrary	ليكن
P	लेजम	a bow with an iron chain for a bowstring used in athletics	ليزم
A	लेतोसाल	evasion, procrastination	ليت رلعل
A	लोवान	benzoin, frankurcense	لوبان
P	लोबिया	a bean	لوبيا
A	लौस	pollution	لوث
P	लंग	lame	لنگ
P	लंगर	an anchor, a thick rope cable	لنگر
P	लंगी	a colored check worn by Muhamadans as a dhoti	لنگي
A	वकत	weight, force	رقت
A	वकालत	the function of an advocate practice at the bar	رکالت



A	वकील	an agent, a pleader, an envoy, a plenipotentiary	ریکيل
A	वक्त	time, term	وقت
A	वक्तान्फवक्तान	from time to time, now and then	وقتاً فوقتاً
A	वक्फ	a religious or charitable endowment	وقف
A	वगैरह	et cetera	غیره
A	वजन	weight, influence, credit	وزن
A	वजनौ	weighty, influential, heavy	وزنی
A	वजह	reason, cause	رجه
A	वजा	mode, fashion, way	وضع
A	वजारत	ministry	وزارت
A	वजोफा	a stipend, scholarship	وظیفه
A	वजोर	a minister of state, the queen of chess	وزیر
A	वजू	ablution before prayer	وضو
A	वतन	one's native country, birth-place	وطن
A	वफा	fidelity, faithfulness	وفا
A	वबाल	plague, curse, divine vengeance	وبال
A	वर्क	a leaf of a book, gold or silver leaf	ورق
PH	वर्गलाना	to entice, to mislead	ورغلانا

P	वर्जिश	athletic exercise	درزش
P	वरना	otherwise or else	ورنه
A	वरम	an inflammation	درم
A	वल्द	son	ولد
A	वलवला	a gush of passion, fervour	ولوله
A	वलायत	guardianship, a country, especially England	ولايت
A	वलो	a lord, guardian, a saint	ولي
A	वलो अहद	an heir apparent	ولي عهد
A	वल्लाह	by God	والله
A	वसफ	quality, worth, praise	وصف
A	वस्ल	union, sexual intercourse	وصل
A	वसौका	a document, government pension	وثيقة
A	वसोयत	a will	وصيت
A	वसोला	patronage, interest, means	رسيله
A	वसूल	realization, collection (of revenue)	وصول
A	वहम	fancy, superstition, doubt	وهم
A	वहमो	superstitious, suspicious	وهمي
A	वहशत	barbarism, madness	وحشت
A	वहशो	savage, cruel, barbarian	وحشي
A	वहाबी	a follower of the doctrines of an Arabian reformer, Muhammadanism	وهابي

A	वाकई	actual, real	واقعی
A	वाकैआ	an event, occurrence	واقع
A	वाकिफ	acquainted with, aware of, privy to	واقف
A	वाज	preaching	وعظ
A	वाजिब	due, binding, obligatory	واجب
P	वादा	promise	وعده
P	वापस	back, again	واپس
A	वारदात	occurrence, accidents incidents	واردت
A	वारिस	an heir	وارث
A	वालो	a ruler, governor	والی
P	वावैला	weeping and wailing	واوایلا
A	वासिल बाको	receipts and balances	واصل باقی
A	वास्ता	relation, business, concern	واسطه
A	वास्ते	for the sake of, on behalf of, in order to	واسطے
A	वाहियात	absurdity, nonsense	واہیات
A	वाहो	a vagabond, vagarant	واہی
A	वाहोतबाहो	nonsense, foul language	واہی تباہی
A	विरासत	inheritance, patrimony	وراثت
A	विसाल	meeting, union (of lovers)	وصال
A	वोरान	waste, desolate	ویران
A	गजर (सहजर)	astuteness	شعور
A	शक	doubt	شک

P	शकर (सकर)	sugar	شکر
P	शकरकन्द	sweet potato	شکرند
P	शकरपारा	a sweet	شکرپاره
A	शकल	form	شکل
A	शकी	sceptical, suspicious	شکي
A	शख्स, सकस	a person, an individual	شخص
A	शगल	occupation, employment	شغل
A	शजरा	a genealogical tree, a field map	شجره
A	शतरंज	chess	شطرنج
A	शतरंजो	a carpet made of cotton	شطرنجي
P	शनाख्त	recognition	شناخت
P	शपशप	the noise made by a whip	شپ شپ
P	शफ्त आल्	a peach	شفتالو
AP	शफाखाना	an hospital	شفاخانه
P	शब्बो (गुलसब्बो)	the tuberose	شبر
P	शबेबरात (शबरात सुबरात)	the night of record on which men's lives and fortunes during the coming year are said to be registered in heaven	شب برات
A	शमला	the embroidered end of a turban	شمله
P	शमशेर	a sword	شمشير

A	शरह	explanation, commentary	شرح
A	शर्त	condition, term, proviso	شرط
A	शर्ती	provisional, lottery	شرطی
A	शर्बत	solution of sugar and water	شربت
P	शर्म	shame	شرم
P	शर्माशर्मी	through shame	شرما شرمی
P	शर्मिन्दगी	shamefacedness	شرمندگی
P	शर्मिन्दा	ashamed	شرمنده
A	शराकत	combination, partnership	شراکت
A	शराफत	nobility, gentlemanliness	شرافت
A	शरारत	mischievousness, wickedness	شرارت
A	शराब	spirits	شراب
A	शरीक	joint, a member of a community	شریک
A	शरीफ	noble, highborn	شریف
A	शराबखाना	a public house	شرابخانه
A	शराबी	a drunkard	شرابی
A	शरीफा	custard apple	شریفة
P	शराबोर	drenched	شرابور
P	शलगम	a turnip	شلغم
P	शह	a king, a check to the king (chess)	شه
P	शहबाला	the companion of a bridegroom	شهدا
P	शहजोर	powerful	شہزور

P	शहतीर	a beam	شہتیر
P	शहतूत	mulberry	شہتوت
P	शहद	honey	شہد
P	शहनशाह	an emperor	شہنشاہ
P	शहनशाही	imperial	شہنشاہی
A	शहना	a watchman	شحنہ
P	शहनाई	a musical pipe	شہنائی
P	शहमात	checkmate	شہمات
P	शहर	a city, town	شہر
A	शहवत	lust	شہوت
A	शहादत	evidence, martyrdom	شہادت
A	शहीद	a martyr	شہید
A	शाइर	a poet	شاعر
A	शाइरो	the art of poetry	شاعری
P	शाख	a branch of a family or a tree	شاخ
P	शागिर्द	a pupil, an apprentice, a disciple	شاگرد
A	शातिर	smart	شاطر
P	शादी	marriage	شادی
A	शान	lustre, radiance	شان
P	शाबाश	bravo	شاباش
P	शाम	evening	شام
A	शामत	ill-luck. adversity	شامت
P	शामयाना	a canopy	شامیانہ

A	शामिल	included, including	شامل
P	शायद	perhaps, probably	شايد
P	शाल	a shawl	شال
P	शाह	a king	شاه
P	शाहजादा	a prince	شاه زاده
P	शाहजादो	a princess	شاه زادي
P	शाहाना	royal, a wedding dress, an evening song	شاهانه
P	शाही	royal, kingly	شاهي
P	शिकस्त	defeat	شکست
A	शिकायत	a complaint, illness	شکایت
P	शिकार	hunting, booty	شکار
P	शिकारो	a sportsman	شکاري
P	शिकंजा	a bookbinder's press, a clamp	شکجه
P	शिगाफ	split, crack	شگاف
P	शिताब	quickly, directly	شتاب
P	शिताबो	haste, speed	شتابي
A	शिद्दत	severity	شدت
A	शोया, शिर	a sect of Musalmans	شیعه
P	शोरोनो (सिन्नो)	sweets, an offering of sweets	شیرینی
P	शीरीं	sweet, honeyed	شیرین
P	शीरा	syrup, juice	شیره
P	शीशा	glass, a mirror, a country made large bottle	شیشه

P	शोशावाशा	delicate, tender	شيشه باشه
P	शकराना	a present paid to a pleader	شكرانا
A	शक्र	thanks, gratitude	شكر
A	शक्रगुजार	grateful	شكر گذار
A	शक्रगुजारी	gratefulness	شكر گذاري
P	शगून	an omen	شگون
P	शतुर	a camel	شتر
P	शदबुद	a little knowledge	شدبد
A	शभा	uncertainty, suspense, suspicion	شبهه
P	शमार	calculation, counting, amount	شمار
	शमारौ (मर्दम शमारौ)	counting, census	مردم شماری
A	शरु	beginning	شروع
A	शेखचिल्लो	a traditionary jester, a fool	شیخ چلی
A	शेखी	vanity, boast	شیخی
P	शेर	a tiger	شیر
A	शेर	poetry	شعر
P	शेरनो	tigress	شیرنی
A	शैतान	wicked, satan	شیطان
A	शैतानी	devilish	شیطانی
P	शेदा	a lover, a madman	شیدا
P	शोख	wanton, bold	شوخ



P	शोब	wash	شوب
P	शोर	outcry, clamour	شور
P	शोरबा	broth, soup	شوربا
P	शोरा	saltpetre, nitre	شورا
P	शोरपुष्ट	unruly	شور و پشت
A	शोहरत	celebrity	شهرت
A	शौक	pleasure, fancy, taste	شوق
P	शौहर	husband	شوهر
A	सक्का	a water-carrier	سقه
A	सकोरा	a small earthen cup	سكوره
P	सखी	a liberal person	سخي
P	सखुन	speech	سخن
P	सख्त	hardy, difficult, obdurate, strict, severe	سخت
P	सख्ती	hardness, rigidity, strictness	سختي
A	सदर, सद्र	principal, headquarter, president, a military court	صد
A	सदर भाला	a subordinate judge	صدر عالی
AP	सदका	propitiatory offerings to avert sickness, alms for pious uses	صدقه
A	सदमा	a blow	صدمه
A	सदरो	a jacket, a waistcoat	صدري
A	सई	effort, attempt, exertion	سعي

P	सजा	punishment, correction	سزا
P	सजायाफ़्त	an old offender	سزا یافته
P	सजावार	liable, deserving, worthy	سزارار
A	सज्जादानशीन	any religious ascetic of the Mahomedan faith	سجاده نشین
A	सतर	a row, lines for writing	سطر
A	सतह	surface	سطح
A	सदा	voice, sound, tone, echo	صدا
A	सदाकत	truthfulness	صداقت
A	सदी	a century	صدی
A	सनघत	art, skill	صنعت
A	सनद	a patent, grant or charter	سند
A	सनम	an idol, a sweetheart	صنم
A	सन्	a year, era	سنه
A	सन्दल	sandal wood	صندل
A	सन्दलो	light yellow, of the colour of sandal wood	صندلی
A	सन्दूकचा	a small box, chest	صندوقچه
A	सन्दूकचो	fem. of the sanduqcha	صندوقچی
A	सफर	travel, journey	سفر
A	सफरी	provisions for a journey, guava	سفری
A	सफा	clean	صفا
A	सफा	a page	صفحه
A	सफाई	cleanliness	صفائی

P	सफेद	white	سفید
P	सफेदा	white lead	سفیده
P	सफेदो	white-wash	سفیدی
A	सबक	a lesson	سبق
A	सबब	cause, ground, means	سبب
A	सबील	mode, manner, road, water or other drinks distributed during the festival of Muharram	سیل
A	सबूत	proof	ثبوت
P	सख	green, unripe	سبز
P	सखक	a jay	سبزک
P	सखा	green, bhang	سبزه
P	सखो	greenness, vegetable	سبزی
A	सब्र	patience	صبر
P	समन्द	a high beared horse	سمند
A	समन	summons	ثمن
A	समा	hearing, music, singing	سماع
A	समाश्रित	hearing of a suit, the sense of hearing	سماعت
P	समोसा	a small three cornered pastry	سموسه
P	सर	a head, chief	سر
A	सरअञ्जाम	materials, preparations	سز انجام
P	सरकश	refractory, disloyal	سرکش

P	सरकार	master, chief, government	سرکار
P	सरखत	a receipt or an agreement	سرخط
P	सरगना	a chief, especially of offenders	سرغنہ
P	सरताज	a chief, lord	سرتاج
P	सर्दा	a superior musk melon brought from Kabul	سردا
P	सर्दार	a headman, a nobleman	سردار
P	सर्दी	catarrh	سردی
P	सरनाम	well-known, famous	سرنام
A	सरपरस्त	a patron	سرپرست
A	सरपोश	a lid	سرپوش
A	सर्फ	cost	صرف
A	सर्फा	economy, cost	صرفہ
P	सरबराह	management, a manager	سربراہ
P	सरमाया	materials, capital	سرمایہ
A	सरसज	verdant, flourishing	سرسبز
P	सरसाम	delirium	سرسام
P	सराचा, सरचा	a long bamboo, a tall man	سراچہ
A	सराफ	a money changer	صراف
A	सराफा	banking, the money market, exchange	صرافہ
A	सराफी	the discount on exchange of coins	صرافی

A	सराय	an inn	سرائے
P	सरासर	wholly	سراسر
P	सरासरी	a rough estimate, summary	سراسری
A	सरोहन	expressly	صریحاً
A	सद्वर	pleasure, joy, slight intoxication	سرور
P	सरे आम	publicly	سرعام
P	सरे इजलास	in court	سراجلاس
P	सरे शाम	early in the evening	سرشام
P	सरेस	glue	سریش
P	सरोकार	business, concern	سروکار
P	सरोद	a kind of guitar with catgut strings	सरोद
A	सलाम	salutation	سلام
A	सलाम फ़ैकुम	peace with you, good morning	سلام علیک
A	सलामत	safe, well	سلامت
A	सलामतौ	protection	سلامتی
A	सलाह	counsel, advice	صلح
A	सलाहो मशवरा	advice and counsel	صلح مشورا
A	सलीका	knack, observance of the rules of etiquette	سلیقہ
A	सलौस	simple, easy	سلیس
A	सबाब	a virtuous or religious act	ثواب

A	सवार	a rider, drink	سوار
P	सवारौ	a rider, a vehicle	سوارى
A	सवाल	a query, petition, request a sum, a problem	سوال
A	सहन	a courtyard	صحن
A	सहनक (सनाको)	a small earthen dish	صحنک
P	सहम	fear, dread	سہم
A	सहल	easy	سہل
A	सही	correct, perfect, valid	صحى
A	सहलत-सहलियत	ease, facility	سهولت
A	साइत	a moment	ساعت
A	साईस	a groom	سائس
A	स्याहा	an account book	سیاہا
A	स्याहो	ink, blacking	سیاہی
P	साँ	like	سان
A	साकिन	an inhabitant	ساکن
A	साको	a cup-bearer	ساقى
P	साज	maker, harness. musical instruments, concord	ساز
P	साजबाज	apparatus, ornaments, harmony	ساز باز
P	साजिश	conspiracy	سازش
P	सादगो	simplicity, frankness	سادگی
P	सादा	white, simple, frank	ساده
P	सादा लौ	a simpleton, fool	ساده لور

A	सानी	peer, equal	ثاني
A	साफ	clear	صاف
A	साबन, साबुन	soap	صابن
A	साबिक	former, past	سابق
A	साबिका	dealing, correspondence, intercourse	سابقه
A	साबित	sound, firm, entire, proved	ثابت
P	सामान	things, arrangements, preparations. sign, token	سامان
P	सायबान	a sunshade, a thatched roof	سایبان
A	सायर	octroi	سایر
P	साया	shelter, protection, a petticoat, the influence of an evil spirit	سایه
P	सायेदार	shady	سایه دار
P	साल	a year	سال
P	सालगिरह	birthday	سال گره
P	सालाना	annual	سالانه
P	सालार	a general or commander- in-chief, a brother-in-law	سالار
A	सालिस	an arbitrator, assessor	ثالث
A	साहिब, साहेब	husband, God, king, governor, a gentleman, master, Europeans	صاحب

AP	साहिबजादा	a young master, your son	صاحب زاده
A	साहिबान	gentleman	صاحبان
A	सिक्का	a royal signet, current coin	سکه
P	सिकांजबोन	vinegar mixed with sugar	سکنجبین
A	सिजदा	kneeling and touching	سجده
P	सितम	tyranny	ستم
P	सितमगर, सितमगार	tyrant, oppressor	ستم گر - ستم گار
P	सितार	a guitar with three strings	ستار
P	सितारा	a star	ستاره
A	सिन	year, age	سن
P	सिपर	a shield	سپر
P	सिपहसालार	commander-in-chief	سپاه سالار
P	सिपाह	soldiers, army	سپاه
P	सिपाही	an Indian soldier, a peon	سپاهی
A	सिफत	quality	صفت
A	सिफर	cypher	صفر
P	सिफारिश	recommendation, inter- cession, influence, interest	سفارش
P	सिफारिशो खत	a letter of introduction	سفارشی خط
P	सिमाहो-सेमाही	quarterly	سماهی
A	सियाह, स्याह	black, dark	سیاه
P	सिरका	vinegar	سرکه
A	सिर्फ	merely	صرف
P	सिरिस्ता	usage, rites, department	سرشته



A	सिरोसाफ, सरोसाफ	a kind of muslin	سريصاف
A	सिलसिला	a chain, series	سلسله
A	सिलाह	weapons, arms	سلاح
A	सिलाहखाना	an arsenal	سلاح خانه
A	सिवा, सिवाय	besides, since, except	سوا
A	सिवाई	additional income over and above the ordinary rents	سوائی
P	सीख	a skewer, a long thin piece of metal	سینک
A	सोगा	section, department	صیغه
P	सोना	the chest	سینه
A	सुहा	hardened excrement	سده
A	सुन्नत	any obligatory religious ceremony such as circumcision	سنت
P	सुपुर्दे	delivery, charge	سپرد
P	सुपुर्दगो	commitment, charge, surrender	سپردگی
A	सुफ्फ	powder	سفر
A	सुवह	morning, dawn	صبح
P	सुबुक	delicate, trifling	سبک
P	सुम	a hoof (of a horse)	سم
T	सुराग	trace, track, clue	سراغ
A	सुराही	a goblet	سراحي
P	सुख	red, a ghugchi	سرخ

P	सुखरू	successful	سرخ زر
P	सुखाब	the chakwa or Brahmani fowl	سرخاب
P	सुखी	redness	سرخي
P	सुर्मा	antimony powder	سرمه
P	सुलफा	little balls of tobacco smoked in a huqqa without the intervention of a tile	سلفه
A	सुलतान	a sovereign	سلطان
A	सुलह	peace, truce, reconciliation	صلح
A	सुलहकुल	friends with all	صلحکل
A	सुलूक	behaviour	سلوک
P	सुस्त	loose, slack, weak	سست
P	सुस्ती	laziness, impotence	سستی
P	सुद	profit, gain, interest	سود
P	सुदी	lent or borrowed at interest	سودی
A	सूफी	a peculiar sect of muslim devotees	صوفي
A	सूबा	a province	صوبه
A	सूरत	face, features	صورت
P	सूराख	an eyelet, a perforation bore	سوراخ
P	सेब, सेव	an apple	سیب
A	सेहत	health, soundness	صحت

A	सैयद	a descendant of Husain the grandson of Muhammad, a class of Muhammadans	سید
A	सेर	perambulation, tour, walk	سیر
AP	सेलाब	flood, inundation	سیلاب
P	सोखता	blotter	سوخته
P	सोजनी (सुजनो)	a quilted cloth used as a carpet	سوزنی
P	सोजाक, सूजाक	gonorrhoea	سوزاک
P	सोजिश	inflammation	سوزش
P	सोयम	third	سوم
A	सोहबत	company, society	صحبت
P	सौगन्द	oath	سوگند
T	सौगात	a'present	سوغات
T	सौगाती	rare, choice, fit for a present	سوغاتی
P	सौदा	goods, marketting, purchase	سودا
P	सौदा	madness, insanity	سودا
P	सौदागर	a merchant	سوداگر
P	सौदागरी	trade, business	سوداگری
P	संग	a stone, weight	سنگ
P	संगौन	grave, serious	سنگین

P	संजाफ	border, hem	سنجاف
P	संजोदगी	gravity, solemnity	سنجیدگی
P	संजादा	solemn	سنجیده
A	हक	just, right, true	حق
A	हकाकत	the facts, the merits	حقیقت
A	हकोकी	genuine, real, true	حقیقی
A	हकोम	a philosopher, a physi- cian, a learned man	حکیم
A	हकोमो	medical	حکیمی
A	हकोर	contemptible, vile	حقیر
A	हज	the pilgrimage to Mecca	حج
A	हजम	digestion, embezzlement	هضم
A	हजामत	shaving, a shave	حجامة
P	हजार	a thousand	هزار
A	हज्जाम	a barber	حمام
A	हजो	a satire, infamy, dis- repute	هجو
A	हतक	defamation	هتک
A	हत्तलइमकान	as far as lies in one's power	حتى الامکان
A	हद, हद्	boundary, limit, term the utmost point or degree	حد
A	हदीस	the traditional sayings and doings	حدیث

A	हब्बा	a grain, shell, tittle	حبه
A	हबश, हबश	Abyssinia or Etheopia	حبش
A	हबशी	an African, an Abyssinianian	حبشي
P	हमउम्र	of the same age	هم عمر
P	हमदर्द	sympathetic	همدرد
P	हमदर्दी	sympathy	همدردي
P	हमराह	with, together	همراه
A	हमल	pregnancy, the child in the womb	حمل
A	हमला	assault, invasion, attack	حمله
P	हमवार	level, even	هموار
A	हमेल, हियाल	necklaee	حمایل
P	हमेशा	always	همیشه
A	हम्माम	a Turkish bath	حمام
A	हम्माल	a porter	حمال
P	हर्मासन	of the same age	هم سن
P	हमसाया	a neighbour	همسایه
P	हमा शुमा	we and you, everybody	هما شما
A	हया	shame, decency, modesty	حیا
P	हर	every, each	هر
P	हरचन्द	howmuchsoever, how-soever	هرچند
A	हरबा	an offensive weapon, arms	حربه
A	हराम	illegitimate, adultery	حرام

AP	हरामखोर	one who does not perform the task for which he is paid	हराम خور
AP	हरामजादा	illegitimate, bastard, a rascal, villain	हराम زاده
AP	हरामजदगौ	roguery, villainy	हराम زدگی
A	हरामी	a bastard	हरामी
A	हरारत	heat, warmth, slight fever	حرارت
A	हरीफ	a rival, an opponent	حریف
A	हरीरा, हरेरा	a caudle of suji, sugar, milk and water, aniseed and cardamums	حریره
A	हर्कत, हरकत	motion, hindrance, opposition	حرکت
A	हर्फ	a letter, a particle, handwriting	حرف
A	हर्गिज	ever, always	هرگز
A	हर्ज	an interruption	هرج
AP	हर्जाना	damage, compensation, demurrage	هرجانه
A	हल	solution, working of a sum	حل
A	हलक	the throat	حلق
A	हलका	a circle, a boundary which includes the lands and dwellings of a village	حلقه

A	हलकान	worried, harassed	هلکان
A	हलाल	lawful to eat, lawfully earned	حلال
AP	हलालखोर	one whose earnings are legitimate, a sweeper	حلال خور
A	हलफ	an oath	حلف
A	हलवा	a sweet made of flour, ghee &c.	حلوا
A	हलवाई	a confectioner	حلوائی
A	हवलदार	an Indian cavalry officer	हولدار
A	हवस	lust	هوس
A	हवा	wind, air	هوا
A	हवाला	reference	حواله
A	हवालात	a lock-up	حوالات
A	हवास	the senses	حواس
A	हवेली	a big house built of brick or stone	حويلي
A	हव्वा	Eve, the mother of mankind	حوا
A	हसद	envy	حسد
A	हसब	agreeably to, according to	حسب
P	हस्तो	existence	هستي
A	हाकिम	an official, one empowered with authority	حاکم
A	हाकिमाना	judicial, official	حاکمانه
A	हाकिमौ	sway, government	حاکمی

A	हाजत	requirement, a lock-up, a call of nature	حاجت
A	हाजिम	digestive	هاضم
A	हाजिमा	digestion	هاضمه
A	हाजिर	present	حاضر
A	हाजिरौ	attendance, presence	حاضري
A	हाजी	one who has made pil- grimage to Mecca	حاجي
A	हातिम	the name of an Arab chief famous for his liberality, liberal	حاتم
A	हादसा	misfortune, an accident	حادثه
A	हाफिज	a guardian, keeper	حافظ
A	हाफिजा	memory	حافظه
A	हामो	supporter, patron	حامی
A	हाल	condition, state, current, now passing	حال
A	हालत	circumstances, condition	حالت
A	हावौ	getting the upper hand, all in all	حاري
A	हाशिया	border, margin	حاشیه
A	हासिल	proceeds, produce	حاصل
A	हिकमत	art, ingenuity, frugality the function of a phy- sician	حکمت
A	हिकायत	a story, romance	حکایت



A	हिकारत	contempt, scorn	حقارت
A	हिफ्ज, हिज	by heart	حفظ
A	हिफाजत	protection, security	حفاظت
A	हिदायत	instruction, injunction	هدایت
A	हिना	the Indian myrtle	حنا
P	हिन्दसा	figure, number	هندسه
A	हिबा	a gift, grant	هبه
P	हिमयानी	a purse	همیانی
A	हिमाकत	stupidity, folly	حماقت
A	हिमायत	protection, support, defence	حمایت
A	हिमायती	a protector, guardian	حمایتی
A	हिम्मत	spirit, enterprise, courage	همت
A	हिरमजो	a red earth used in painting doors	هرمزی
P	हिरास, हिर्स	fear, disappointment	هراس
A	हिरासत	custody, guard, change	حراست
A	हिसाब	accounts, calculation, arithmetic	حساب
A	हिसाबी	an accountant, belonging to accounts	حسابی
A	हिस्सा	a share, dividend	حصه
A	होला	pretext, fraud	حيله
A	हुक्का	the pipe in which tobacco is smoked	حقه

A	इकम, इकम, इकुम	order, an injunction, leave, license, decision	حكم
A	इकूमत	power, sway, rule	حکومت
A	इजूम	a mob, crowd	هجوم
A	इजूर	the presence, of a superior	حضور
A	इजूरी	an attendant	حضوري
A	इज्जत	disputation, altercation	حجت
A	इज्जती	argumentative, conten- tions	حجتی
P	इनर	skill	هنر
A	इर्मत	reputation, respect, modesty	حرمत
A	इलिया	personal appearance, a description of a person	حلیه
P	इश	the sound made in driving away birds &c.	هش
A	इसूल	issue, exaction	حصول
A	इस्त्र	beauty, loveliness, elegance	حسن
A	इर	a black-eyed virgin of paradise	حور
A	हैजा	cholera	هیزه
A	हैरान	worried, perplexed, at a loss	حیران

A	हैरानी	distress, worry, confusion	حیرانی
A	हैवान	a brute or irrational animal a fool	حیران
A	हैसियत	capacity, ability, means resources	حیثیت
P	होश	sense, descretion	هوش
P	होशियार, हुशियार	conscious, knowing, awake	هوشیار
P	होशियारी	cleverness	هوشیاری
A	हौज	a reservoir, cistern	حوض
A	हौसला	ambition, courage, spirit	حوصلہ
A	हौल	terror, horror	هول
A	हौलदिल	palpitation	هول دل
AP	हौलनाक	dreadful, horried	هولناک
P	हंगामा	tumult, disturbance	هنگامہ

---

## INDEX

- Abrū 48  
 Āftāb 48  
 Āgah, Bāqar 43  
 Aibak, Qutb-ud-din 7  
 Akbar, Emperor 19, 29, 30, 33, 36,  
     40, 76,  
 Ālamgīr 48  
 Alaptagin, Turk 4  
 Al-Beruni, Muhammad bin 4  
 Allah-ud-din Khilji 25  
 Amarsinha 19  
 Amir 56  
 Ammam, Mir 39  
 Ārzu, Khan 49  
 Āsaf-ud-dowla, Nawab 50  
 Ātish 43, 89  
 Attār, Khwaja Farid-ud-din 67  
 Aurangzeb 33, 48, 66  
 Azād, Shams-ul-ulema Maulānā  
     Muhammad Husain 10, 35, 46  
 Bābāe Rekhtā 48  
 Barzor, Hakim 68  
 Bhikharidās 34  
 Bhūshan 25  
 Biharī or Biharilal 25  
 Bīrbar or Bīrbal 29, 30  
 Blochmann, Professor 36  
 Chand or Chand Bardāi 20, 21, 24  
 Dāgh 54, 55, 59  
 Dāhir 2  
 Dārā or Dārā Shikoh 66  
 Deviprasad, Munshi, Munsif 36  
 Durrani, Ahmad Shah 3, 49  
 Faizī 43  
 Fallan 35  
 Fazl, Abul 48  
 Firdousi 4  
 Gang 25, 33, 34, 92  
 Ghālib, 56, 57, 58, 60  
 Ghorī, Shihab-ud-din Muhammad  
     7, 21  
 Gilchrist, Capt. 39  
 Girdhar Kavirāi 98  
 Goyā 54  
 Gulshan, Sheikh Said Ullāh 48  
 Gustāsp, Shah of Persia 3  
 Hāfiz 70  
 Hālī, Maulānā 81  
 Hārūn-ul-Rashīd 1  
 Hasan, Mir 50  
 Hātām Shah 48, 49  
 Hemachandra 14  
 Inshā Allah Khān, Syad 47, 52, 100  
 Jagatsinha, Raja of Jaipur, 24  
 Jahangir 19  
 Jaisī, Malik Muhammad 15, 71, 72,  
     92  
 Jaisinha, Raja of Amer-Jaipur 24  
 Jālinūs 68  
 Jāmi, Maulana 9  
 Jān Jānān, Mirza Mazhar 50  
 Jarham-bin-Tai 2  
 Jaswantsinha, Maharaja of Jodh-  
     pur 24  
 Junaid 65  
 Juraat, Qalandar Bakhsh 50  
 Kabir 25, 29, 40, 42, 48, 95  
 Kesavadās 14, 15  
 Khānekhānā, Nawab Abdur Rahīm  
     19, 30, 31, 32, 33  
 Khayyām, Umar 69  
 Khusro, Amir 25, 26, 27, 28, 30, 31,  
     37, 40, 47, 48, 69, 71  
 Khusro, Shah of Iran 61  
 Lakshmainsinha, Raja 45  
 Lallūlālji 16

- Lodi, Sikandar 42  
 Maheshprasad, Munshi, Maulavi  
     Fazil, 68  
 Mahmud (of Ghazni) 4  
 Maki, Umar-bin-Usmān 64, 65  
 Malaviya, Pandit Madan Mohan, 88  
 Māmūn-ul-Rashīd 2  
 Manjhan 71  
 Mansūr 65, 66, 69  
 Masūdi 68  
 Mir 43, 54  
 Mubārak 25  
 Muhammad Shāh 51  
 Muhammad, Noor 71  
 Nadir Shah 3, 49  
 Nāji 48, 89  
 Naosherwān, Khuro 68, 69  
 Nānak 25, 29, 40  
 Narhari Kavi 4  
 Naunidhrāi, Munshi 42, 47  
 Nazir, Mir Wali Muhammad Akbar-  
     ābādi 76, 78  
 Nigam, Munshi Dayanarayan 98  
 Nuri, Shuja-ud-din 47  
 Padmākar Kavi 24, 25  
 Pajnes, 25  
 Plato, 68  
 Pratap Sinha, Maharana of Chittor,  
     19  
 Prithviraj 21  
 Prithviraj Rathor 19  
 Qāsim, Muhammad bin 2  
 Qasim Shah 71  
 Qutb Shah, Sultan Abul Husen 48  
 Qutb Shah, Quli, of Golkunda 48  
 Qutb Shah, Abdullah 48  
 Qutban Shekh 71  
 Rahim, see Khānekhānā  
 Rajsinha, Rajā of Bikaner, 19  
 Rāmānujā or Sri Rāmānujā-  
     chārya 64  
 Raskhān 25, 32  
 Raslīn 25  
 Reza Shah Pahlavi 9  
 Rumi, Maulana Jalāl-ud-dīn 67,  
     68, 70  
 Saādat Ali Khan, Nawab of  
     Lucknow, 47, 96  
 Sanai, Hakīm 67  
 Sarmad 66, 67, 69  
 Sarwari, Muhammad Abdul Qadir 43  
 Saud, Ibn 61  
 Saudā, Mirza Muhammad Rafi 49,  
     50, 52, 53, 97  
 Shah Alam, Emperor of Delhi 47,  
     48, 49  
 Shah Jahan 33, 40, 66  
 Shibli, Manlana 69, 81  
 Sital, 95  
 Sivaprasad, Raja C.S.I., 100  
 Soz, Mir, 50  
 Subuktgin, 4  
 Tagore, Rabindranath, 3  
 Taqi, Mir, 49  
 Todarmal, Raja 36, 37  
 Tulsi or Tulsidas 14, 15, 25, 27, 34,  
     92  
 Usman 71  
 Usuf 54, 61, 62  
 Vajpeyi, Chandrashekhar 37  
 Vararuchi 14  
 Vyasji or Vyas 3, 59  
 Wali, Shams Wali Ullāh 40, 48, 51  
 Yāqub, Hazrat 62  
 Yebia, Fazl-bin 1  
 Zafar 97  
 Zauq 94, 97, 98  
 Zoroaster 3

## BIBLIOGRAPHY

- Hemachandra—Prākritāshtādhyāyī (Bombay Sanskrit Series, edition 1900).
- Padmasinha Sarma—Padma-parāg.  
Do. —Hindi, Hindustani and Urdu.
- Tulsidas—Rāmacharita-mānasa (Nirnyasagar edition).
- Rāmnaresh Tripathi—Kavitā-Kaumudī, 1st. Vol.
- Padmākar—Jagadvinod (Nawalkishor Press, 1900 edition),
- Muraridān—Jaswant-bhūshan (Samvat 1954 edition).
- Chand Bardāi—Prithvirāj Rasau (Nagari Pracharini Sabha edition).
- Mir Amman—Bāgho bahār.
- Abdur Rahim Khānekhāna—Khetakautuk-jātakam (Benares edition).
- Jagadish Chandra Vāchaspati—Maulānā Rūm aur unkā Kāvya (Samvāt 1980 edition).
- Umrāo Sinha Karnik—Mahākavi Akbar aur unkā Urdu Kāvya (1930 edition).
- Rajkishor—Mahākavi Nazir aur unkā Kāvya (1922 edition).
- Muhammad Husain Azad—ĀbeHayāt  
Do —Sakhundāne Fāras.
- Encyclopædia Britannica, 9th edition.
- Dinānāth Deva—Hindustani Grammar.
- Balmukund Gupta—Hindi Bhāshā.
-

लाल बहादुर शास्त्री राष्ट्रीय प्रशासन अकादमी, पुस्तकालय  
Lal Bahadur Shastri National Academy of Administration Library

मसूरी  
MUSSOORIE

अवाप्ति मं०

Acc. No. ....

कृपया इस पुस्तक को निम्नलिखित दिनांक या उससे पहले वापस कर दें।

Please return this book on or before the date last stamped below.

[illegible]

491.43

Vaj

110152

अवाप्ति सं.

ACC No. ~~18037~~

वर्ग सं.

पुस्तक सं.

Class No..... Book No.....

लेखक

Author...Vajpey, L. A. E.....

491.43

LIBRARY

~~18037~~

LAL BAHADUR SHASTRI

National Academy of Administration

Vaj

MUSSOORIE

Accession No.

110152

1. Books are issued for 15 days only but may have to be recalled earlier if urgently required.
2. An over-due charge of 25 Paise per day per volume will be charged.
3. Books may be renewed on request, at the discretion of the Librarian.
4. Periodicals, Rare and Reference books may not be issued and may be consulted only in the Library.
5. Books lost, defaced or injured in any way shall have to be replaced or its double price shall be paid by the borrower.

Help to keep this book fresh, clean & moving